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CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

EDITED BY

SIGISMUND BLUMANN



VOLUME XXXVII

JANUARY TO DECEMBER

1930

INCLUSIVE

CAMERA CRAFT PUBLISHING COMPANY

411-415 CLAUS SPRECKELS BUILDING

SAN FRANCISCO, CALIFORNIA

770
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VOLUME XXXVII

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South Wind
by Victor Overman

CAMERA CRAFT

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"HAPPY NEW YEAR" J. B. HERRICK

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Pacific International Salon

WINTER
Henry Berger, Jr.

CAMERA CRAFT

A Photographic Monthly

SIGISMUND BLUMANN, EDITOR

Claus Spreckels Building, San Francisco, California

FOUNDED MAY 1900

VOL. XXXVII JANUARY, 1930 NO. 1

Aesculapians and the Camera

Max Thorek, M. D., F. R. P. S.

(Illustrated by the Author)

Doctor Thorek is Directing Surgeon of the American Hospital in Chicago and that should satisfy most men. It would crowd some to perform a few operations a day, supervise a large hospital in the second largest metropolis, attend to a large practice, deliver lectures, and so forth. This good doctor adds the writing of treatises, the study of languages, the collecting of works of art, the making of Salon photographic pictures, a voluminous correspondence, the active part in two Camera Clubs to his day's work and tops off with an evening at one or another of the clubs. Personally he is brisk, as might be expected, but genial. He seems to be able to fit in time to give visiting friends. In his photographic hobby he is quite a boy. His love of being in the middle of everything, of having a hand in all the activities, of being also mentioned wherever pictures are seen or discussed might be conceit, egotism, or what you will, but is nothing of the sort. It is a high pitched enthusiasm that has carried him far and fast in the art he so loves and enjoys. Wherever Doctor Thorek is, there is much of Doctor Thorek. But mark well that where he is there is much done, accomplished, achieved that is profitable and good to a large contingent. Would amateur photography had many Thoreks.—S. B.

Comparatively few laymen know what vicissitudes and hardships constitute a busy surgeon's life. Years of concentrated work, tireless grind preparatory to an existence of continuous exactions, an atmosphere necessarily unusual, punctuated with pain and mortality and, fortunately brightened with reliefs and gratitude. Surgeons are not noted for longevity.

In an atmosphere of non-normality the man must still maintain a completely normal aspect, perspect, and condition. He ekes it out of his nerves.

The surgeon who learns to play, to find diversions, may circumvent the inroads of physical deterioration which leads, too often, to premature decline, and to escape a morbidness that unfits him for the practice on which lives depend.

The Germans who are happy in inventing terms which mean whole books, notwithstanding that we make sport of their long words, have a word which is most expressive,—Ausspannen, meaning to Unhitch. To relax hardly covers the full meaning. This they advise everyone to do who is bound to routine work or constant strain. In this country we have vacations which more or less serve the purpose when the capability has not been destroyed for enjoy-

ing recreation. The surgeon, whose existence depends upon and whose success is the result of intense concentration and perpetual application, too often find it impossible to take time off. The more he works the sooner he loses the power of relaxation. He reaches a state where he cannot unharness. Ausspannen is an aurora, a chimera to him.

It is natural that application to books and habits of study should form a mind to higher appreciations. The professions are all ennobling. How naturally, then, the surgeon turns to music, sculpture, painting, photography for his cultural pleasures!

There is no man on earth whom I have been able to know and study so completely as myself. Without egotism and quite of necessity I must therefor indulge considerably in myself as example in what is to follow.

Four years ago I found the load I was carrying, without vacations or even short periods of rest, was beginning to exact its inescapable toll. Irritability of temper, and other unpleasant sensations became manifest. The violin, dearly loved from childhood and erstwhile a source of pleasure, lost its relaxing charm. The camera was suggested as a toy, a diverting instrument. After some hesitation and not a little amusement at the idea I accepted. A camera it should be.

Men in the general run of vocations may use a camera for snapshooting and casually, but the scientifically trained fellow is differently constituted and I soon began to wonder if I had not added another course of study, another intensive study to my life. The lens, the camera, the chemistry of photography, the problems of light and shade,—my love and knowledge of painting helped me only a little for it now became necessary to do with a fixed media what the artists did with paints, brushes and pure fancy. But with startling suddenness there opened before me a new and intrigueing vista of diversion. Not just to take pictures but to make them. To take a more or less mechanical device and compel it to give me pictures. To print on paper that which should become an emotional expression.

Now, the mind of the medical man is analytic, the hands and observations of the surgeon are adept. It was not difficult to become a proficient amateur photographer. Most men in my profession have confessed that they found the technique easily mastered. There lay before me a vast country to explore, a heaven to achieve. Pictures to be made that should not only please me but others. Pictures that should express what I wanted to convey to the beholder but which should be formed in original ways. The time came to master subtleties and study essences. When asked to join a Camera Club the opportunity was grasped with alacrity. Here one could



Mind Molding Matter — *Dr. Max Thorek, M. D.*



Snow Flurry — *Dr. Max Thorek, M. D.*



Venetian Water — *Dr. Max Thorek, M. D.*



In the Hush of Twilight — *Dr. Max Thorek, M. D.*



Nocturne — *Dr. Max Thorek, M. D.*

learn what many men of many minds were doing. Subsequently I joined another and still another club. Perhaps that is a good way of stating what camera clubs mean to me.

Interest in a hobby speedily grew into aspirations. We Aesculapians are a great deal more emotional than we care to show in our professional manner. I threw myself into photography as a parched and tired man might into cooling waters. Every photographic activity seemed to call to me to take part and every call was answered. If my enthusiasms today bring me too forcefully to the forefront and too often, it is that the need of relaxation has not grown less but greater, that the ambitions have not flagged but vitally grown, and that I am a lover of photography and photographers with all my heart, not incidentally, or intermittently, or partly, but directly, all the time, wholly.

After hours of reading, or a nerve-wracking case in the operating room, I hang my white uniform upon the hook and don a smock and ho for the darkroom. The soft red light, the quiet, the beauty of pictures to be tried for and to be created from more or less promising negatives, or perhaps I fly from the place altogether, jump into my machine and drive to the open country there to shoot a few dozen negatives. Time flies and before I know it the batteries of my nervous system have been recharged. Once more I am fresh, able, ready for the problems and the emergencies of my calling.

What has been said of myself has been limited to the things that are equally true of all men in my position. Talent may differ in kind and volume. Who knows what he can or cannot achieve? If talent is latent it will vitalize with use.

There is one great factor in photography and the surgeon that shall constitute my climax. We live amongst many people, most of them sick. They meet us in pain and our compensation, justly earned, hardily won, produces little cheerfulness. We have too little time to cultivate friendships. Gratitude goes with the cured affliction. Photography has made friends for me which have endured and are dear to me. They sweeten my life and encourage me in my efforts. What standing I have in my profession has made me known to men in that profession in many lands but only within the ranks. My pictures have created friends for me in as many places and in every rank, every calling. My clinical lectures in Italy, Germany, France, wherever, have made me a familiar in white robes with a scalpel in my hand. The camera has taken me out of the operating room, and made me the companion of a cosmopolitan, universal mankind. I am less useful to the world while making pictures but more useful to myself in that my life is being prolonged. And perhaps, with your kind permission, we surgeons may be serving you, too, when we strive to live and carry on.

The Newspaper Photographer

By Ralph Vincent

(Staff Cameraman The Oregon Journal, Portland)

(Illustrated by the Author)



Hazards in the work and lives of newspaper and news reel cameramen are well recognized.

To the public they are sort of a wonder and bewilderment. To the profession they are a matter of course—all in the day's work.

In the air, on the water, in storm, fire and holocaust, the cameraman in search of news pictures or features, is omnipresent.

Less spectacular, probably, than some of the "spot news" assignments, but perhaps really more dangerous to life and limb than most of them, is the work of the cameraman dispatched each year by newspapers and news reel companies in the Pacific Northwest to the Round-Up at Pendleton, Oregon, recognized as the largest and fastest moving of all rodeos.

Because of the picturesque features of the show, the color, crowds, excitement and the opportunities for "good action stuff," the



The Parade. Our Real Americans: Not Imported



Age wins no prizes, but this 101 year old girl deserves one



Miss Anita Farron, winner of the Indian Girl Beauty Contest

Round-Up, notwithstanding the dangerous and hard work it entails, is a much sought after assignment.

For three hours on each afternoon of the four days of the show, the cameraman "covering" it must of necessity be in the midst of wildly bucking horses, flying hoofs, galloping steers, flying lassoes, wild horse races, stage coach marathons, Indian "war dances," and other hair-raising events that keep the 15,000 or 20,000 spectators continuously on the edge of their seats.

Use of a long focus lens is not satisfactorily possible in the arena, because of the constant action that would be taking place between camera and subject.

Striking action pictures of the bucking horses, for instance, can best be taken from the ground, "shooting up." The lower the camera, the higher the horse.

This requires that the photographer, using a short focus lens, be as close as possible to the horse when the animal goes into action.

The buckers, while they are being saddled, are blindfolded and tied to another horse.

When the saddle has been adjusted, a lively job in itself, and the rider is seated, the tie between the horses is gently withdrawn.

Then the blindfold is jerked off suddenly, and things happen with startling rapidity.



A Buckaroo trying to ride
Philip Rollins



Burt Mulkey sticks on
Big Munn

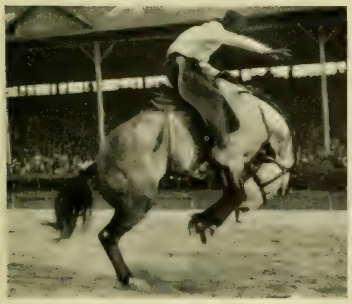
There is no telling which way the horse is going to jump or run, kick, rear, fight and plunge.

The cameraman, usually within 10 or 15 feet of the fracas, must depend upon his quickness of sight, agility and good fortune to make his picture and get out of the way as best he can.

In bulldogging events, in which the cowboy jumps from his running pony to the neck of a steer, and wrestles him down, the cameraman must be right up on the "firing line" with judges and officials milling all about him. They have the advantage of being mounted, and with their own job in hand, have little time to think about steering clear of photographers and cameras that may be in their way.

In the steer-roping events, whizzing lariats, and tying ropes add to the other hazards created by peppy young steers and cow horses charging around like so much loose dynamite.

Within 15 minutes of the opening of the first afternoon's program at this year's Round-Up, the writer had been tripped up by a



Red McLean on Golden Rule



Rhubein Hogg gets thrown



American Mother and Child — *Ralph Vincent*

taut rope and tossed headfirst into the dust of the arena. The camera, held aloft throughout the episode, was saved from damage.

There have been frequent casualties among cameramen at the Round-Up, but to date, no fatalities. One year, Jesse Sill, veteran Oregon motion picture man, was bowled over when a racing stage coach swerved and struck his set-up. He was in a hospital for some weeks while his broken ribs mended. Smashed cameras are not unusual.

The writer this year worked with a series D, 4x5 Graflex, with a Schneider F 3-5, 8¼-inch lens, using Eastman commercial Ortho and commercial panchromatic film, and a shutter speed of from 350ths to 650ths of a second.

An alluringly beautiful corollary to the Round-Up each year, and a field of great opportunity to the photographers, is the striking Indian encampment, where braves, squaws and children of the Pacific Northwest tribes congregate for the duration of the show in all the barbaric glory of tribal raiment; beads, feathers, buckskin, furs, jewels, much of which is held priceless as family heirlooms.

Once camera shy, the Indians of late years have proved themselves shy only to the extent of demanding a silver dollar in hand before they will consent to be photographed.

Hard assignment that it is; dangerous, dusty, nerve-wracking, the Round-Up each year lures the newscameraman back again, for it is one occasion that challenges his professional pride; where atmosphere and action is never lacking.

For a final, constructive bit of advice, let me advise the photographer who prepares to enter this field to take stock of his temperament—he must not be easily daunted or insulted and must maintain a good humor under most adverse circumstances. And of his sense of news values! The rest is in the lap of Fate.



Indian Girls' Pony Race. The girl in white is just about to go over the head of her mount, thrown

THE BAREFOOT BURGLAR
James Courtney Challis

As noiseless as the shadow of a sprite,
He slipped into my inner room one night—
The room I'd thought secure, but while I slept
In innocence, unseen, unfelt he crept
Athwart my body warm and soft and stole
The gem I'd guarded with my very soul!

So skillful was this barefoot burglar fair,
I knew not e'en the hour he was there.
But when I wakened in the golden dawn
I found I had been robbed—my heart was gone!

How to Extemporize Color Screens For Orthochromatic Photography

By P. B. Prior

If a plate is fixed out and washed, without being exposed, you get a piece of glass coated evenly with clean gelatine, which can be used for a variety of purposes. Ordinary red ink will stain this gelatine an orange color; and if, after staining, the film is washed for a minute or two in plain water to make sure that there is not an excess of color in it, and is then dried away from dust, a very fair color screen for orthochromatic work can be extemporized.

A screen made in this way will not correct with a minimum increase in the exposure, as a properly made light filter will do; but when the latter is not to be had there is no reason why such a five or ten times light filter should not be used. This will be found to give a very marked improvement in the color rendering with any of the standard orthochromatic plates, self-screen or otherwise. If the photographer should have by him some Aurantia dye, such as is sold for the purpose of desencitising autochrome plates, a solution of this can be used in the place of red ink, and will give the same color correction, while involving less exposure of the plate.

In the case of such a screen as this, it may not be known that if it is placed near the diaphragm of the lens, it is very easy to alter the extent to which it corrects, at least as far as reducing the correction is concerned, by cutting away a little of the dyed gelatine in the center so as to leave that part clear glass. A very small spot so cleared has a marked effect. As the screen is placed close to the diaphragm itself, its effect is exercised over the whole of the picture and not merely the central portion.

Another method by which a similar result can be got is to make a flat trough, or cell, of two pieces of glass, separated by a space of about one eighth of an inch or less. Wood can be used to separate them, and for temporary water-tight joint rubber solution will serve, the glasses being held together by a couple of spring clips. The space between them is then filled with some yellow solution. Dilute solution of potassium bichromate, which is of an orange color, is one that can be employed in this way; but it is an improvement to add ammonia until the orange color has changed to a clear yellow.

Such screens as these are not intended to take the place of the properly worked out article; but the knowledge that perfectly efficient makeshifts can be arranged on these simple lines may enable the amateur who is situated for the time being far from any source of supply, to undertake work which he would otherwise find to be impossible.

An Aerial Photo-Feat

Illustrated by Official Photographs and Maps



Captain A. W. Stevens

An aerial photograph of Mount Rainier was successfully made from 227 miles away this summer by Captain A. W. Stevens of the Army Air Corps. This distance exceeded by more than 50 miles Captain Stevens' own previous record for long-range photography.

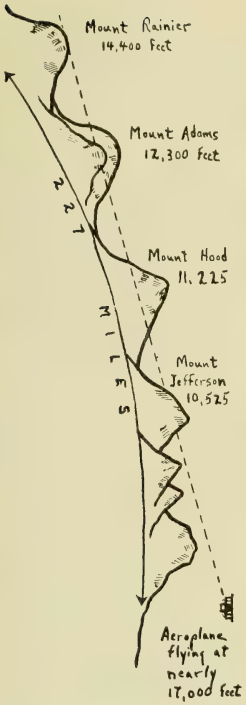
The success of the effort to increase the possible distance of picture making was learned when Captain Stevens came to Rochester this week to discuss with scientists of the Eastman Kodak Company, the Folmer Graflex Corporation and the Bausch and Lomb Optical Company various technical findings resulting from the experiment.

Mount Rainier is in the state of Washington. The picture was taken from well south of the center of the state of Oregon.

Captain Stevens' 227-mile picture shows quite clearly mountains far beyond the distance that the eye can see. Even on clear days the atmosphere contains sufficient haze to limit vision to much less than 227 miles, but the long distance pictures were made on film sensitive to the invisible infra-red rays that pentetrate smoke and haze. In the picture Mount Rainier appears lower, because of the earth's curvature, than closer mountains with less height.

Because he could not see his objective, Captain Stevens was obliged, on the various days when he attempted the picture, simply to point his camera in the direction of Mount Rainier and then to await the development of his films to learn whether he had been successful.

The 227-mile picture was made in an aeroplane flying at an altitude of nearly 17,000 feet above a landmark that could be indentified on a map. When the photographic negative showed that Mount Rainier had been recorded, the distance was measured on the map from the mountain to the landmark over which the picture had been taken. Captain Stevens also made successful pictures from a distance of 214 miles.

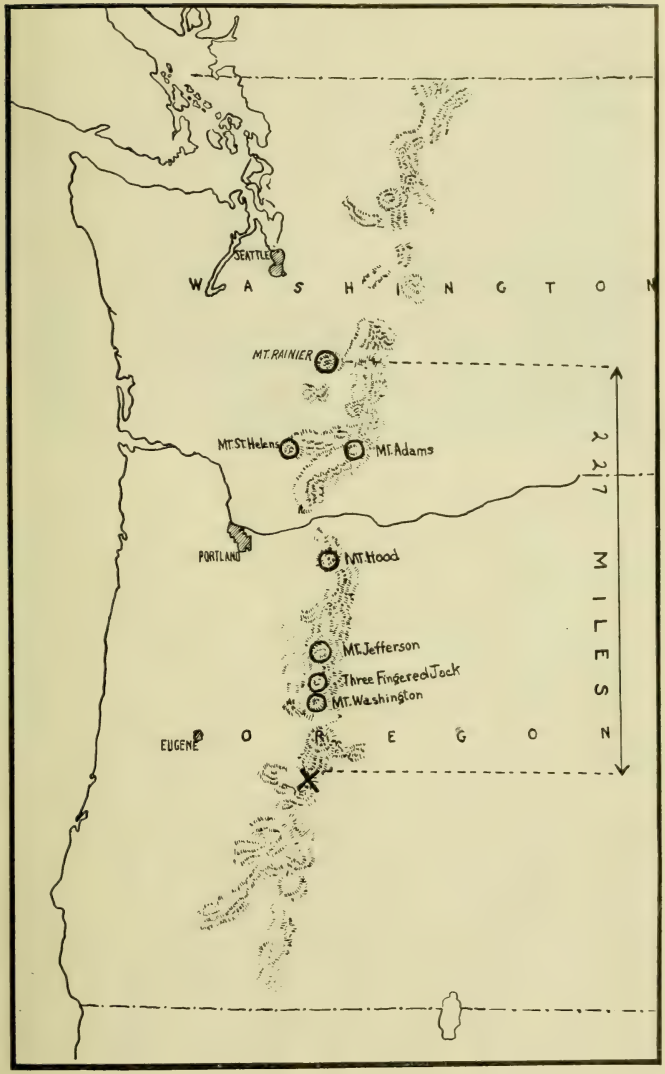


Captain Stevens is head of the photographic branch of the Air Corps at Wright Field, Dayton, O. His pilot on the trip to the West Coast for the long distance picture experiments was Lieutenant John Corkville, also of Wright Field. The War Department authorized the expedition because of the valuable contributions to military photography that were expected to result.

In addition to the data on photographic science to be gained from the long-distance pictures, Captain Stevens thinks that they may yield important measurements relating to the curvature of light rays around the surface of the earth; but these computations will require a good deal of time.

Also he believes that eventually it will be possible to photograph Mount Rainier from even a greater distance with the same photographic materials he used. This year the heavy forest fires increased the haze in the atmosphere, but that obstacle could be eliminated by making pictures before the forest fire season begins.




SEATTLE
W A S H I N G T O N
MT. RAINIER
Mt. St. Helens
Mt. Adams
PORTLAND
Mt. Hood
Mt. Jefferson
Three Fingered Jack
Mt. Washington
EUGENE
O R E G O N
227 MILES



The picture-taking flights were made over very rugged forest country in the Cascade Mountains. The take-off field was at Eugene, Oregon, about an hour's flight away from the area where the photographs were taken.

Captain Stevens and Lieutenant Corkville have several other aerial photographic achievements to their credit. The most notable was accomplished last winter when they made a picture from an altitude of 37,854 feet, higher than a camera had ever been used before. In altitude photography, as well as in distance photography, it is necessary to use film sensitive to infra-red light because of the haze intervening between the plane and the earth.

MESSAGE

Sigismund Blumann

Give me, Oh God! the words I say,
The thoughts to word, the voice to sing,
That I may send upon its way
Some little, well put, proper thing

To raise the soul that is downcast
And cheer a heart that is bereaved.
Let me inspire from the past
The song of one who also grieved.

Carry from me to kindred men
The understanding of their woe,
The comfort of Your Will, and then,—
My work complete, let me, too, go.

Panchromatic Portraiture

By Thomas Southworth

A short time ago, a demonstrator of national acquaintance told me that I was the only man in the country making a success of panchromatic films in portraiture. I believe he meant it to be taken seriously; nevertheless, I have not felt justified in letting it go to my head. Also, I have learned that quite a few photographers have tried to use the pans for regular studio purposes, but have found themselves "all wet" and have beaten it back to their old moorings with inconvenient speed. The use of pans in the studio has been discouraged by others of more or less prominence, hence I am justified in the belief that there must be a respectable number of photographers "up a tree."

The latter class is the one to which I more especially address the remarks to follow, for they have indicated that they belong to the progressive group, and as the majority of the other group is, in the main, hopeless, I could hardly expect to be of any service to them.

It is now almost a year and a half since my interest in this departure commenced, and I want to say that I have gotten a great kick out of it. Lacking in chemical knowledge, fumbling around this way and that, with the view of finding the most practical method for retaining the pan advantages in portraiture with a mastery or some form of control of their disadvantages, and with no axe to grind, nothing to sell, or favors to repay, I offer my findings in the hope that I may be of service.

At the outset I would like to explain the characteristic differences between ordinary emulsions and those of the pans. Perhaps I may accomplish this the better by taking the piano keyboard for illustration purposes. No, I'll just change that to the "harmonica," the kind with which the Southern darky makes his jazz music. Some of these harmonicas have but ten or twelve notes, whilst others have, maybe, twice that number. Now, should one undertake to play "Annie Laurie" with the ten note instrument, he'll find himself off the end of it when he comes to one of those high notes. That's the panchromatic film. The other instrument represents the ordinary emulsions and the embarrassment referred to is much less likely to be encountered.

Most photographers work with too high a key of light, even with long scale emulsions. To support that statement I ask the doubtful one to examine the "mine-run" of photographers' output, but first of all, and of far greater importance to the reader, I suggest that you examine your own work. Is an appreciable percentage of

your work of that quality that, as you print, you must stop before securing nice flesh values throughout the face to avoid black shadows? If so, you are out of balance. You are either working in a light with too great a scale of light tones for your material, or overdeveloping (possibly both). More likely the former. This, in my humble judgment, is the most outstanding single fault with our work today. And, mind you, this applies to the use of long scale material. With the pans, no wonder this workman is "all wet." The remedy is very simple, however. All one has to do is to either raise the shadow illumination or lower the highlights by additional diffusion.

Naturally, the former would appear to be the most practical. Certainly it would have the strongest appeal, for the reason that by such method one's exposure time would not have to be changed, and I don't need to be reminded that the necessity for longer exposures would have a serious retarding influence with most photographers contemplating a trial with the pans. Proceeding on such a theory, I feel that with the multiplicity of auxiliary illuminating devices I have used, designed to lift my shadow illumination so as to bring the complete scale of my lighting within the capacity of the panchromatic emulsion, in which I feel I have had reasonable success, I must throw my vote to the negative method of securing this balance—that of lowering the highlight tones—because of the finer quality of lightings that may thus be secured.

Let us together go over the two sets of conditions. Let us suppose we have a lighting condition that as it falls on the sitter's face there is a scale of tones which does not exceed, but just about includes, the capacity of the usual long scale emulsions—a condition I have stated, frequently exceeded. Now, in order that we may bring such range within the capacity of the shorter scale panchromatic emulsion, we must shorten it at one end or the other. (I've stated it rather awkwardly, but I am sure the point is clear.) If we decide to bring higher illumination in the shadows, we have an almost impossible task, as it certainly must be impossible to do this without influencing the lights to an appreciable degree. But when we interpose an additional diffusant between the light and sitter, it would seem that the shadows have not changed whilst the highlights have decidedly less registration. All, therefore, that is necessary is to give such increased exposure as may be found sufficient to yield ample printing quality. This, with a large cheesecloth screen, placed quite close to sitter, will about double the ordinary exposure. This screen, which may extend from a horizontal arm from a standard, running out about six or seven feet, with one end close to the lens, eliminates, for plain lightings, the need for any sort of a reflector, as it would seem to bring forward towards the lens sufficient light and throw it around the face to amply illuminate the shadow side. Modulation and

balance secured in this manner is simply unsurpassable. The examination of a negative made in this manner, predicated, of course, on correct exposure and development, is simply a feast for the eyes. There is something about it that immediately says: "When you make prints from me, you don't need to compromise either the shadows or the highlights." If I could persuade every photographer in the country to try this one simple experiment I would have boosted portrait quality more than by any other single act that might be brought to the attention of photographers. I know there are lots of 'em who think their work is "all right, and giving satisfaction," whose work is NOT all right and NOT giving satisfaction, that is, a satisfaction that builds.

I do not undertake to advise as to the practicability of the panchromatic emulsion with just any or every form of illuminant. My own work is exclusively flashlight, and has been such for many long years, and will remain such down to the time when Mr. Abel includes my name in his annual list with a heavy black line around it. And, since the method of securing the necessary shorter scale of light balance to successfully use the panchromatic emulsions—the one I most favor—involves a doubling of exposure time, this, with the flashlight, is but a matter of doubling the powder charge, or, instead of using my usual two-grain charges of a comparatively quiet mixtune, I now use four grains, yet I have not been able to detect any material increase of report.

As to development. I do not propose to go into details of the various methods I have investigated beyond setting out the one to which I adhere. I strongly advise straight time and temperature. I have used this method too long for there to be any snares I have not encountered. I realize, too, that one may hurt the pride of not a few photographers who attach importance to several inspections as development proceeds, but I, nevertheless, am convinced that straight time and temperature will yield a higher average of good clean negatives than the old way, and most certainly such method, accurately and uniformly carried on, leaves no uncertainty where to place the blame for faults. The correct Green Safelight is too weak for positive judgment; the Pinacryptol I have also briefly tried, for desensitizing; in fact, I'm convinced that time and temperature is a more practical proposition than the brightest safe red light one may use with ordinary emulsions, unless, perchance, one does a tremendous and constant amount of developing.

My developing time is adjusted to that sort of negative that requires the shortest time for securing correct facial density. This is the usual bust in which other than the face reflect little light. Every object or article of clothing reflecting much light, be it ever so small, has an influence on facial density, requiring longer time of develop-

ment up to the extreme of light-reflecting objects as of clothing and background when a sitter is clothed entirely in white and a white background is employed, requiring, in the latter example, the maximum time of development. I know of no better method of providing for this situation than lifting the printing density of the latter type of negatives by intensification, which I regard as merely an extension of development. For this purpose I use a single intensification formula of Bichloride of Mercury 1 in 32, (A) Iodide Potassium 1 in 40, (B) Sulphite Soda Solution, any strength. To one part of A, one part of B is added, then, whilst stirring, just sufficient of Sulphite Solution to clean the vermillion solution created by the first two. This may be mopped over the negative whilst inspecting the progress by transmitted light, and may be done after but a few minutes' washing after the negative is removed from the fixing bath. Since by this method the chemical action is identical with that of an extended development, affecting the shadows along with the highlights to apparently the same degree, there is no reasonable ground for objection to this manner of compensated development. The action is quick, progress is visible, and may be locally applied where advisable. The photographer who develops his negatives by inspection, and who makes a variety of lighting effects and extreme background illumination, and who always gets exactly the right density, I have never met. Intensification and reduction is taboo by many. As to reduction, I'm with them—but intensification, in the manner mentioned, is thoroughly practical. As a form of compensation-developer, it is as a strong link that may be substituted for the only weak one in the T. & T. developing scheme. But, if one is so prejudiced as to flatly refuse to include intensification in his scheme of working methods; merely find correct developing time for the class of negatives that require the minimum developing time, then for the intermediate class on up to the other extreme—white grounds and white clothing—use the contrast developer when printing, or a modification of it—a combination of normal and contrast—and thus secure about the same result. Had this latter method not been my practice for several years, I would be less bold in its advocacy. (The contrast formula is that of the Defender people, which seems to work with equal satisfaction with other brands of papers.)

Obviously, I could not expect my formula of rules from lighting down to and including printing in my strictly personal business to fit with equal convenience the requirements of all others. My negatives would be too weak for many; other negatives would be too stout for me, especially since my printing is entirely by projection. I do feel, however, that I have presented material that will be of advantage to those whose interest in the use of the pans for portraiture has been aroused. I believe that where one is willing to take the

additional care in lighting—that of bringing his scale of tones of light within the shorter panchromatic range, by an additional diffusant, one that yields a decided soft lighting, followed by reasonably correct exposure and avoiding overdevelopment, that's about all there is to protect, in addition to that already well known, as it applies to other and more generally used emulsions. The advantages of "lifted" flesh values, the elimination of from 50 to 75 per cent of ALL retouching, not to mention better color rendition of draperies and the higher speed as compared with ordinary emulsions, the no-greater visibility of freckles than that of the human vision, are advantages well worth the effort to cope with the shorter scale of these emulsions. There are three brands in film form, on the American market. All are good. A very careful comparison on the same subject under identical and uniform conditions revealed little more than an imaginary difference, hence, one cannot make much of a mistake in his selection. I will anticipate a criticism that will be made by some one on first trial in comparison with an ordinary emulsion. He will say: "I don't get the same light separation throughout the face. The highest lights don't stand out the same." Certainly, they cannot. The reds and yellows and browns register higher, hence they more closely approach that of the extreme highlights. With ordinary emulsions we secure over-separation in these parts. The ordinary emulsion sees the average white man's face about as we see that of the mulatto or other dark-skinned people. The highlights are just as pronounced with the pans as are those of the regular emulsions, and whilst they are susceptible of perfectly reproducing all the modulations of the human face, the separations are no greater than the visual.

May I suggest the following procedure, as a first effort in the use of pans. Don't be afraid of over-diffusion of the light. Exercise the same additional care one would have to exercise in the playing of a game of billiards with balls of less than standard size. Continue to use your straight pyro formula—there's nothing in this juggling of developers, the fate of your negative is sealed when the shutter closes. Start with a 9 or not more than 10-minute time of development, using the Eastman D-1, 6½ oz. each A, B and C in each gallon of water at 65. (A thermometer is imperative and 65 means 65 and not 67 or 68.) If, by this mechanical scheme of development, at the 9 minutes you have too much contrast your light is in still too high a key. Move the diffusant closer to sitter. If too weak, but full of detail in the shadows, you MAY (but not likely) be in too low a key, when the opposite would be the remedy. Extension of developing time, by one-minute stages, would be the better, and when once you have found the set of conditions best suited to your work—meaning, method of printing and characteristics of printing medium—just

hang on to it, and if you would like some helper of less experience than yourself to take the developing off your hands, there are few high school boys or girls who wouldn't be able to do it just as well, or better, after a day or two's training, than you, with all your years of experience, have been doing it by inspection.

It is not unwise to heed the advice "Don't be the first to take hold of the new or the last to discard the old." One photographer told me over a month ago—it is now early November—that he would try out the pans after Christmas. If he was sufficiently interested to intend to try them, how he could afford—two months in advance of Christmas—to postpone cutting down his retouching problem until AFTER Christmas, stumped me. I presume this was because I so well remember what the pans did for me during the last holiday strain.

ILLUSTRATIONS

Ordinary and panchromatic negatives of man made by the "lifted" shadow method of lighting. Ordinary negative intensified to bring up to printing density. Identical T. & T. development. Neither retouched. Hair and clothing very dark. Eyes, dark brown. Complexion, rather dark.

Panchromatic negatives of blonde young man, light brown eyes, very dark blue coat, almost black. Ruddy complexion. Neither retouched. One with normal light diffusion (suitable for ordinary emulsions), the other with additional cheesecloth diffusant, quite close, with double powder charge. Identical developing time. For this comparison, a brunette sitter might have been used to better advantage.

Just a little idea of no connection with the foregoing.

Has anybody noticed securing a more composed—more natural —expression in that proof of sitter *in profile?* Perhaps it was because the photographer was not gazing right in the sitter's eyes, worse—as to the latter—in the case of a woman, or young lady. Perhaps it is not so much the camera being immediately in front of them as that persistent gaze of the camera man, that makes them so self-conscious. Try maintaining the profile position with the sitter when making front views. I believe there's a little ostrich psychology involved here that can be utilized with profit.

In this as in all I have said and shall say to my fellow photographers, my effort has been less to assume a greater knowledge than theirs, than to pass on what has come to me from whatever reliable sources or has been hammered out in my experience. Furthermore, the reception given my text, on my friend Blumann's assurance, encourages me to be didactic if being so is helpful.

A Tested Metol Poison Remedy

By Sigismund Blumann

Of all the phenol toxemias Metol has been most baffling to the physician. It seems to be so interwoven with the idiosyncrasy of the patient that no one remedy covered a sufficient number of cases to constitute a specified treatment. I have recommended sulphur camphenol as an oxidizing potential with a phenol element neutralized by camphor which worked well with many. Also an ichthyol-camphor mixture in lanum anhydride which acted on cases where the first named failed.

Some months ago a stubborn case appeared near my home and I determined to try a salicylate compound according to the Pharmacopia to which is added a percentage of methyl salicylate for rheumatic pains and joint infections. This compound has been tried on five stubborn cases which resisted every previous treatment and in each case affected a prompt relief and in three of the instances a pronounced cure. Be it known that there can be no lack of reinfection from the primary cause and as yet it is impossible to state as to whether or not the local symptoms will reappear from contained toxin or psychological suggestion. Yet relief warrants this text.

The pure alcohol will be rather difficult to obtain but we specifically advise every reader who intends to use the remedy to consult his or her physician and from him to get a prescription.

Observe, also, that potato not corn starch is specified and that a certain order of admixture is given and meant to be followed.

If this were a patent medicine we should gain something by quoting the most recent case benefitted. William Horace Smith had as beautiful a case of Metol poising as we have seen. The skin of the hands up to and including the wrists was almost macerated. A vocational eczema was quite certain, at best, and the photographic work was prohibited. After using the dram which I made up for him he reported immense relief within some hours.

The signature is "Apply three times a day, gently patting it on and into the skin till absorbed."

A. Water, 4 ounces; potato starch, 1 teaspoon. Boil in a double boiler till it turns transparent and set aside to cool.

B. Acid Salicylic, 1-4 teaspoon; Pure Alcohol, 1 teaspoon; when dissolved add glycerine, 1 tablespoon. Add B to A with constant stirring and when cool add Methyl Salicylate 1 scant teaspoon. Bottle in wide necked bottles or jars and keep tightly sealed. The Methyl Salicylate is commonly known as synthetic wintergreen.



MEDAL PRINT
Advanced Class
R. Morito



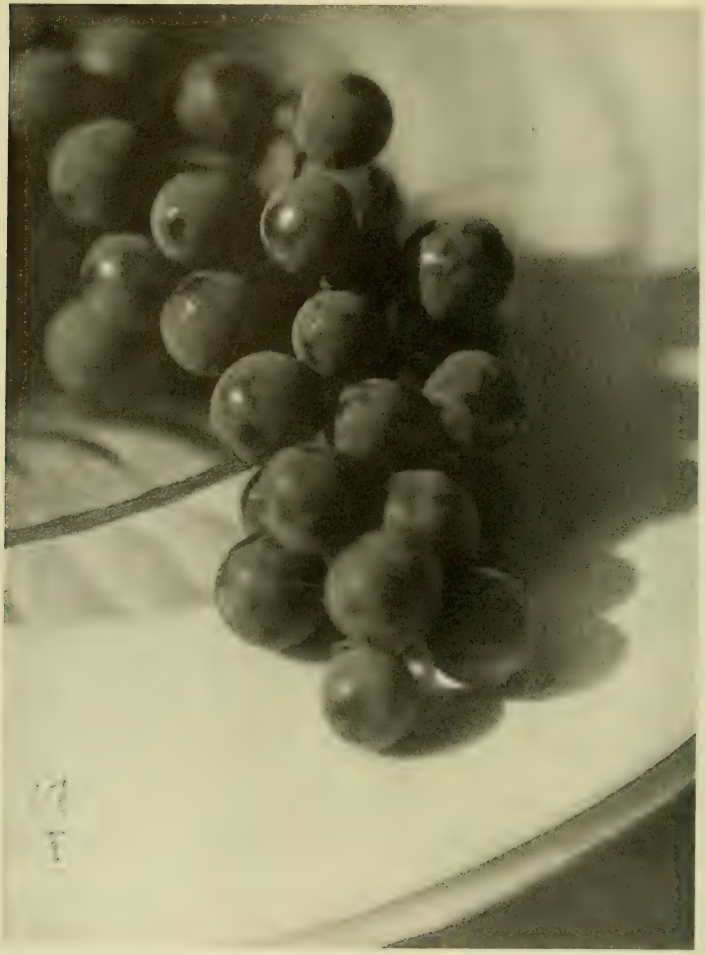
SECOND: *Dr. Max Thorek*
FOURTH: *George Ebenhoh*

THIRD: *Dr. L. C. Davis*
FIFTH: *Edward Alenius*

ADVANCED COMPETITION

January, 1930

E. Alenius
Dr. A. G. Bellew
Miss E. Branscomb
Miss Eva Chalmers
Baroness M. Chiari
Miss I. Colton
S. F. Drum
Dr. L. C. Davis
Elmore Densmore
George Ebenhoh
Dr. Otto Elmann
I. Feigenbaum
Mrs. G. Foley
Dr. L. Gerrish
H. F. Gorman
Y. Hara
M. Ikoma
Peter Johnstone
Ludovich Katzlo
Miss Alma Lavenson
Dr. Guilaume Ludovici
Dr. A. G. Mason
R. Morito
M. A. Obremski
Miss J. Overmann
Miss H. Perry
Jan Peterson
O. F. Pflies
Mrs. James Reisch
H. R. Samuels
Dr. Max Thorek
Horace Tyzack
Miss J. Wells



MEDAL PRINT
Amateur Class
T. K. Tsukane



SECOND: *Miss Evelyn Young*
FOURTH: *Alex Orman*

THIRD: *J. B. Priddy*
FIFTH: *W. H. Orton*

AMATEUR COMPETITION

January, 1930

W. H. Althouse
B. P. W. Arnold
Dr. H. C. Atwood
Edward Bafford
Roman Baluyut
J. M. Bannerjee
M. S. Benedict
P. McCausland Bratton
Marcial Caceres
Ira Carroll
Jose Neves Catela
R. W. Chabot
Glen A. Davis
Carl Demaree
Harry Enright
H. W. Franklin
H. W. Gendreau
V. Gonzalz Grau
G. Grishlove
W. L. Haemer
R. L. Harmon
L. Helbak
Fred F. Henkel
Walter Willmer
Miss H. Ilvenson
R. Johanson
T. A. Johnson
K. Kojimoto
C. E. Lamphere
J. C. Lavine
H. Luscombe
Burns Macdonald
George Mingo
J. Moddejonge
G. E. Montgomery
Paul M. Narbutovskih
L. M. Oestereicher
Alex Orman
W. H. Orton
Melvin C. Parrish
E. Poletti
R. E. Price
J. B. Priddy
Mrs. C. B. Retter
Rev. J. C. Rosario
Victor Rosenheim
R. L. Saettele
C. A. Scheinert
Miss Marie G. Scholte
J. E. Singley
L. S. Slevin
Dr. F. F. Sornberger
Carlos J. M. de Sousa
E. C. Stuart
J. L. Sheldon
M. Takeuchi
T. K. Tsukane
Y. Usami
Frank L. Weaver
Gerald H. Wood
Miss Evelyn Young
Paul Zammit
Otto Zoble



TAKING STOCK

The year beginning, let us hope auspiciously, it behooves us to take stock in this business of pleasure, our hobby,—photography. I am speaking to my fellow amateurs just now. Of course my fellow professionals take stock regularly and know what they have on hand, what is their overhead, gross, and net profit, what they owe and what they should have paid up long ago.

Well, we amateurs are too apt to figure at the beginning of the year what this pastime with the camera has cost us. We sum up all the expenditures and put them down in red. Might it not be well to enter a few items on the right side of the ledger?

Item, pleasure gotten. Item, pleasure given. Item, friends made. Item, camera still on hand and as good as ever. Item, future pleasure to be gotten. Item, future pleasure to be given. Item, friends to be made. Item, outdoor walks with an object. Item, appreciation and skill in the art that catches fleeting beauty and holds it for all time in picture form.

These will do to give us so large a net balance that for the present we can afford to stop.

For instance: That friend, away off in the furthermost corner of the earth with whom you have corresponded and exchanged prints, that friend in your home town whom you learned to know in the Camera Club through his interest in what so vitally interests you, that friend to whom you enjoy giving of your best work because it gladdens him so: What is each of these worth in dollars and cents?

That collection of snap-shots,—only snap-shots but of people and occasions that you may never snap again. What would you take to destroy them all?

That little album of baby pictures which is a visual biography of your own first born: Would you take ten times what all of your photographic activities have cost for that book if you could never duplicate it?

I have seven cameras and a dozen lenses. Taking the smallest, least valued and cheapest of any of them for the purpose, I assure you that all that my photographic indulgence has cost me in a lifetime could not buy it if it were the only one I possessed and none other could be gotten. Honestly I feel that way, and honestly so do you. You may not know it but you do.

Cameras like matches are so common, so easily gotten, so casually accepted, that like matches we do not realize what it means to be without until we are marooned on a desert island and need to light the old pipe or want to make a picture of the wonderful scenery.

Just take the camera in hand and look at it introspectively. Look at it as if it were the only camera you could ever own. Then be a man and frankly kiss the thing and tenderly put it into its carrying case after carefully dusting and loading it ready for the next week end.

You have taken stock and your assets are enormous.

SIGNBOARDS AND PUBLIC WELFARE

When at the inception of the scheme of advertising, billboards were painted fences that for all the lettering still showed better to the eye than dirty fences enclosing littered city lots, that form of publicity was advantageous to the public. Looking back on a normal boyhood I feel in retrospect again the joy of seeing a circus announced, the thrill in the heroic pictures of the mammoth behemoth of the jungle. The signboard was urban and however ugly itself, hid worse ugliness and delivered something to the beholder and to the advertiser.

Signboarding, naturally enough, as it became highly profitable led to the establishment of an industry that specialized and schemed in terms of volume. It became necessary to get more locations, larger boardings, wider spread, and as cities grew and became built-up the country sides were invaded. The highways showed almost as much traffic as the metropolitan streets and in course of time one found it common to travel through glorious forests, gorgeous landscapes, and watersides that tempted artists, between rows of hideous boardings that shrieked in color and slogans, mostly in the worst of taste.

The inconspicuous sign "Picture Ahead" might be replaced with "Picture Behind This Sign."

To us who love Nature and who enjoy capturing her various forms with a camera, a condition has come about which compels us to leave the camera at home and when automobiling to put the foot on the accelerator and shoot through the fenced-in country full speed. To get to where we are aimed with speed and never loiter to enjoy.

Photography suffers, photographers suffer, manufacturers and dealers suffer, good taste is bred downward, travel suffers, and for all of this I need the proof that the advertiser gains. Did you, yourself a normal instance, ever change your brand of anything, or buy something which you had not already determined to buy or needed, because of what you saw painted in gigantic letters by the roadside?

If my premise be correct advertisers are paying for something that does them little, if any, good and which does the citizenry harm.

If controversion be forthcoming it must come from others than those who directly or indirectly profit by the evil.

Should our sense of smell be outraged as our eyes are by hideous marplots of natural scenic beauties, and our ears by loudspeakers, we should cease being so patient a public and get into action.

The brain behind your eyes is being affected quite as badly through your eyes as it can be through any of your other sensory organs and nerves. Guard your cultural potentials, your prerogatives, jealously. Beautiful America shall never be looked for behind a blatant signboard. Put a Tire advertisement on El Capitan, a Soap sign on Sentinel Rock, diversify the Grand Canyon with a motley assortment of these pestiferous antiscenics and Beautiful America becomes a slum. Transmogrify this evil visibility into equal stench and,—Horribile dictu,—let us sprinkle the chloride of lime.

Controversies

It happens, occasionally, that contributors voice opinions and assume positions that do not agree with the opinions or please other of our friends and the disgruntled ones send us almost insistent demands that their viewpoint be given equal prominence. They sometimes assert that justice calls for it. Our plea must always be that the general reader is the first and only consideration and that controversies not conducted by ourselves are likely to get beyond control, bitter, impossible to terminate. Furthermore, here is one more reason why several magazines are warranted and desirable. Let contrary ideas find place in different publications. It is not possible for any one of us to always sit on the fence or to be on both sides of a question. When you have read what Craprie, Beardsley, Chambers, and Abel have to say, come to us for our ideas; and so having found what we have to say on a matter, go to these authorities. It will stimulate your judgment, exercise your deductive faculties, or at least interest and amuse you.

AB INTRA

Sigismund Blumann

The Memory's a corridor, long, wide, and dark
That lies in silence till a magic Touch
Opens some old, long unused, oaken door
Through which a flood of light pours out
That shows the dust of ages in a rout;
Skurrying motes ahurrying, no more,
And fragrance, maybe, very faint, not much—
Yet able to awake the soul and make it hark.

In that one streak of light across the boards
Merged in the mellowed atmosphere of dust
Wan ghosts tread lightly in a melancholy dream.
And, standing with ourself for company, alas!
We change to ghosts and watch the ages pass,
Sadly reviewed within the misty gleam,
Till we are memories, too, and must
Resign the present which our body hoards.

Faint music pulses through this musty hall;
Tunes long forgotten, potent in their day
To wake romance within the fresh young heart.
We move, revive the mortal, and we hear
And see no more. Upon the lid a tear
Remains to tell that sometimes there's a part
Of us that is not earthly and we go our way
Into the present and the tragic real. 'Tis all.



What Makes Talking Movies Talk?

By R. Fawn Mitchell

(From Filmo Topics)

Who has not attended the theatres lately and marvelled at the remarkable advances that have been made in talking movies! And what Filmo owner, being a motion picture producer himself, has not wished for a simple explanation of just how the movies are made to speak? So, after a few words about the history of talking pictures, we will give you an explanation of how they are produced today.

Way back as far as 1880 a man by the name of C. E. Fritts went into the matter exhaustively and covered the ground of talking pictures in a remarkable manner. Later on, at the beginning of the present century, several talking movie devices were developed, of which the Cameraphone and the Edison Kinetiphone developed into extensive commercial propositions. For many reasons, partly due to difficulties of mechanical reproduction and unsatisfactory synchronization, talking pictures went into the discard. With the advent of radio and the many researches that have lately taken place in electrical recording and reproduction methods, the talking pictures have been revived with world wide success.

At the present time there are two principal methods used in producing these pictures; the Vitaphone disc record system and Film Recording method used for producing Movietone, De Forest, Phototone, Cinephone and similar talking pictures.

In the Vitaphone system a phonograph record is used which is synchronized by electrical and mechanical means with the camera and projector. The reproduction of the record is made with an outfit similar to the well known Orthophonic Repreducer, and the results are extremely good.

The most persistent interest in talking movies is being expressed along the line of Movietone, Photophone, Cinephone, De Forest and similar systems in which the sound is resolved into electrical vibrations which are in turn photographed along the edge of the film. Directors and cameramen, in redeveloping this phase of the motion picture art, naturally turned to the equipment with which they were familiar in their "silent drama" work. The result is that the Bell & Howell Professional Cameras and Printers have been adapted for this work with such success that they may be considered as the standard for this field.

Before we go into detail as to the means by which B&H equipment has been adapted let us give a few facts regarding the process involved in photographing the sound on the film and reproducing it, in turn, therefrom.

The sound vibrations are picked up by the regular radio type microphone with which everybody is more or less familiar. These microphones have been developed to a high state of perfection and convert sound vibrations into electrical vibrations with great accuracy. Practically all of the old troubles of electrical distortion have been overcome. The electric current from the microphone is delivered to a special photo-electric tube which changes the electrical impulses into light. This tube is so designed that it will vary the intensity of the light directly with the electrical impulses. It is mounted at the bottom rear end of the regular Bell & Howell Professional Camera in such a manner that the beam of light is focused on the film as it passes around the sprocket.

In developing this new branch of the motion picture art, considerable experimenting had to be done to adapt the apparatus that was conceded best for taking the regular pictures. First of all, the main camera sprocket had to be truer than the

sprocket of an ordinary camera needs to be. Minute camera noises, ordinarily of no importance, assumed alarming proportions in this new field.

It so happened that the special shuttle unit used for taking high speed pictures was found to be almost ideal, when used at regular speed, for talking pictures.

After the pictures have been taken in the camera, the master negative has to be carefully printed so that the many prints used in the theatres will all give satisfactory renditions of the original. In other words, the prints have to be technically perfect, otherwise the sound record will be affected and the reproduction distorted. Producers of talking movies have found that the regular standard Bell & Howell Film Printer could not be improved upon, though one or two minor changes have to be made to adapt the machine for this class of work. By fitting a special aperture plate to the printer, the picture is masked off to the right dimensions and printing can be controlled with certainty.

Reproduction of the sound is accomplished in the theatre by reversing the sound recording process. Light passes through the film and the rays from the sound portion are focused on a photo electric cell similar to that used with the camera. This cell converts the light pulsations into electrical oscillations which are then amplified and delivered to loud speakers behind the projection screen. The amplifying system is very similar to that used for public address work.

It is not only possible now to reproduce pictures made with a special "talkie" camera, but it is possible to make prints of ordinary productions which were made in the regular manner and by means of a subsequent printing, to photograph onto the film the musical score especially made by an orchestra. The importance of this development can readily be appreciated, especially to the small theatres where it enables full orchestral effects to be obtained with any picture that happens to be current.

Filmo

To speak of the merits of a Filmo were to state the generally known. But the Bell and Howell people are always adding new features, more accessories to make assurance doubly sure, and the new viewfinder is one of the latest. It gives six field areas on a single dial as the dial is rotated. Write to the factory, Bell and Howell, Department 1, 1802 Larchmont Avenue, Chicago, for their proposition to so equip your Filmo 70 free of charge.

Indestructable Photographs

The great commercial and governmental importance, not to speak of the requirements of science, is ample reason for giving the fullest attention as to what has been attained by the introduction of the Kalograph. The main features have been already dealt with, but in substantiation of the claims made I sent two difficult subjects for reproduction, one a photomicrograph with very fine detail. These were faultlessly reproduced, but were open to the criticism that while the image is indestructable, it can be surface scratched, and though the microphotograph presented to the eye all that was visible, it did not yield further detail under a magnifier, as did the original. Both these objections were satisfactorily answered by the Permanent Reproductions Company who write: "The print sent you was done on a screen of 130 lines to the inch ruled laterally on a piece of glass. We can give you as fine as 200 lines to the inch, in fact 500 can be used if necessary." This last would meet scientific requirements. As to surface scratching they state that the surface may be supplied very hard, as they always do for outdoor exposed pictures. Furthermore they state that reproductions on very thin metal are made for State records, and that they are permanent up to the melting point of the metal, which is 1,000° F. "Dr. MacLennan of the Physics Department, Toronto University, conducted the tests on permanency, and Dr. Beans of Columbia the chemical tests, and both returned a report that the pictures were permanent." Finally the cost of these reproductions is low, and schools, museums, public departments, and other purchasers where resale is not intended obtain rates at about 1-3 the trade prices. Taken all in all it seems to me that the Kalograph is an event in the progress of photography.

Association News

CHARLES AYLETT, 96 Yonge St., Toronto, Ont., Can., *President*
D. D. SPELLMAN, 4838 Woodward, Detroit, Mich., *1st Vice-President*
GEORGE D. STAFFORD, Chicago, Illinois, *2nd Vice-President*
J. W. SCOTT, 205 W. Fayette St., Baltimore, Md., *Treasurer*
L. C. VINSON, 2258 Euclid Ave., Cleveland, O., *General Secretary*
W. E. DOBBS, Buick Motor Co., Flint, Mich., *Chairman Com. Section*
NELSON L. BULKLEY, 855 W. 5th Ave., Columbus, Ohio
Chairman N. P. E. C.

The first meeting of the reorganized national council of the Photographers' Association of America was held in Chicago, Oct. 14 and 15, and proved to be one of the most significant events in the history of photography in America.

The national council is made up of delegates elected by organizations affiliated with the national association, and of the officers. Its duties are to legislate for the association.

Previous to the Buffalo convention in May, 1929, the council was a loosely organized body, the clubs and regional associations were not fully represented and it was difficult to obtain action on the important problems.

By the amending of the constitution at Buffalo, the affiliated organizations were given adequate representation and the council was given the highest authority for the forming of policies and the inaugurating and carrying out of business of the association.

The new plan of taking the council meeting away from the disturbing activities of the annual convention resulted in close attention to work by the delegates at the Chicago meeting.

The business machinery of the national association now works smoothly. The directors and the committees consider the subjects assigned to them, take action and report to the national council. The council acts favorably or unfavorably on the reports and sometimes directs further action. It also originates new business. The executive officers of the association carry out the work planned by the council.

In calling the council to order in Chicago on Monday morning, Oct. 14, President Charles Aylett said:

"This is truly an historic hour in the life of the Photographers' Association of America. It is significant that at this stage we shall lay the corner-stone of a greater and more splendid edifice.

"You and I are fathers of this confederation. The association is now to be governed by a larger body representing the thoughts and needs and interests of our profession from ocean to ocean, and may we today bury the littleness of self interest in favor of the good of the greater all."

The council was made up of 54 members.

Directors and committees began work on the Saturday preceding the meeting. They worked harder than they did in private business, holding continuous sessions, taking meals in the meeting rooms and getting little sleep.

When the council got into action, it also worked hard and steadily—three sessions on Monday, with meals in the meeting rooms, and two sessions on Tuesday, lasting until final adjournment at 6 p. m.

The most important action of the council was its vote by acclamation to continue the advertising campaign.

Changes were recommended in the method of collecting the funds for advertising, but the organization purposes to continue placing advertisements in national magazines and supplying local photographers with an advertising service for advertising in local newspapers and for sending out direct mail matter.

Clarence Stearns of Rochester, Minn., and Charles D. Kaufmann of Chicago reported to the council for the advertising committee.

Mr. Kaufmann said that the advertising campaign had produced more business than had been expected. The increase in

the sale of equipment and material by manufacturers in 1928 was 18 per cent and would be larger in 1929. Taking the estimate of Sigismund Blumann, editor of Camera Craft of San Francisco, that the annual volume of professional photographic business was $200,000,000 or more, the increase of 18 per cent meant that photographers bought more goods to the value of $36,000,000. Mr. Kaufmann said that for every dollar's worth the photographer bought, he collected five times the amount or more for his work.

The number of photographers subscribing to the advertising campaign were 4,131 and the average amount paid by each was $60 a year over a period of four years.

The first year of portrait and commercial advertising was bad, in Mr. Kaufmann's opinion, but the committee and the advertising writers were inexperienced and had not found the right appeal to the public. In the second year the errors were corrected and splendid advertising was produced, effective in its results. He recommended that every receptionist read the advertising and apply the arguments in studio selling.

Mr. Kaufmann said that the reorganized council now had the responsibility of directing the campaign and he believed that they could not afford to discontinue it.

The council took favorable action for the raising of another fund of $2,000,000 or more for another four year campaign.

New Plan of Membership

The council considered qualifications and dues for members. Heretofore any photographer who has contributed the required amount to the advertising campaign has become a member of the association. There is some sentiment among members in favor of fixing annual dues for permanent membership and out of dues paying all expenses, including advertising.

Another suggested plan is to fix an amount to be paid annually as dues and to ask an assessment for advertising.

Secretary Vinson Re-elected

Reporting to the council, General Secretary L. C. Vinson of Cleveland said that, when he was appointed three years ago, the board had asked that he give them increased membership, an advertising campaign and an official magazine. He explained the work of building up these three activities and obtaining effective results. Said he:

"The most important result of our advertising campaign is the change it has brought in the general mental attitude of the photographer toward his profession. To me it is nothing short of miraculous. There is no comparison in the pride of profession that the average photographer has today with what it was three years ago. The photographic profession is more up and coming today than ever before. This is one of the very definite by-products of the national advertising and to me seems worth ten times any direct financial results."

Mr. Vinson related the growth of the official magazine, The Pathway, the growth and good future prospects of the photographic school, the increase in the number of photographic traveling exhibits and the other important activities.

The directors re-elected him general secretary.

$20,000 Golden Anniversary Prize Contest

The Council approved the plans made by the anniversary committee for a prize contest to be held in its fiftieth anniversary year. Prizes will be awarded to the most lovely mothers and the most attractive children in the United States and Canada.

The purpose is not to make awards for the best professional photographic work, but for the fine qualities of motherhood and childhood as shown in photographs.

The contest will open Feb. 20 and close May 10, the day before Mother's Day. It will be tied up with Mother's Day. The committee estimates that at least 100,000 prints will be entered in the contest in the United States and Canada

In addition, photographers will hold similar local contests during the same period, and in some cities will award prizes for the best essays on "Why I Want a Photograph of My Mother" and "Why I Want a Photograph of My Child."

The Association is preparing advertising matter and other material for the purpose of making this contest one of the greatest ever held in America.

Prizes for the Contest

"MOST LOVELY MOTHER" PRIZES

United States-Canada Grand Prizes

1st prize	$1,500
2nd prize	500
3rd prize	250

United States Prizes, Six Regions

6 $100 prizes	$ 600
60 $ 50 prizes	3,000
132 $ 25 prizes	3,300

Canadian Prizes

1 $100 prize	$ 100
10 $ 50 prizes	500
10 $ 25 prizes	250
Total "Most Lovely Mother" Prizes	$10,000

"MOST ATTRACTIVE CHILD" PRIZES

United States-Canada Grand Prizes

1st prize	$1,500
2nd prize	500
3rd prize	250

United States Prizes, Six Regions

6 $100 prizes	$ 600
60 $ 50 prizes	3,000
132 $ 25 prizes	3,300

Canadian Prizes

1 $100 prize	$ 100
10 $ 50 prizes	500
10 $ 25 prizes	250
Total "Most Attractive Child" Prizes	$10,000
Total Prizes, Both Contests	$20,000

Rules of the Contest

1. The contest is open to any resident of the United States and Canada, except persons or members of the families of persons connected in any way with the photographic industry.

2. Any photograph taken by a professional photographer, after Febb 20, 1930, shall be eligible for competition. An entrant may submit as many of such photographs as desired.

3. Each entry must be accompanied by an entry blank, properly filled in. If more than one print is submitted by an entrant, each print must be accompanied by a separate entry blank. Entry blanks may be obtained from your local photographers, or by filling in and mailing the attached coupon to Contest Department, Photographers' Association of America, 2258 Euclid Ave., Cleveland, Ohio.

4. Combination or group pictures of mother and children shall not be eligible for either contest. Each entry must be of a single figure, either mother or child.

5. Photographs of mothers may only be entered by the subject herself, or with her written consent; photographs of children may only be entered by parents or guardians, or with their written consent.

6. Each prize-winning photograph becomes the property of the Photographers' Association of America, whose right to the use thereof for advertising, publicity and exhibition purposes is acknowledged by the entrant. All other prints will be returned if so requested on entry blank.

7. Any one entrant may receive only one prize. National prize winners are not eligible for sectional competition.

8. Size, style or quality of photograph shall not be given consideration by the judges. Awards shall be made solely on the appropriateness of the subjects as "the loveliest mother" or "the most attractive child."

9. In the event of a tie, for any award, each tying contestant shall receive the full amount of that prize. The decisions of the judges shall be final.

10. All entries must be mailed to the Contest Department, Photographers' Association of America, 2258 Euclid Ave., Cleveland, Ohio, and must be in the mail and bear a post mark not later than May 10, 1930.

Broader Scope for Photographic School

The council heard the reports of Will H. Howles, Washington, D. C., director of the Winona Lake Photographic School, and C. W. Howson, Minneapolis, director of the commercial course, and Wallace E. Dobbs, Flint, Michigan, chairman of the school expansion committee.

The school has met with remarkable success. For the purpose of admitting talented men and women, the council voted to open the course to non-members.

Many members of the association have wished to study the courses, but cannot leave business and attend the school. The council voted to establish extension courses under which classes would be formed and instruction be given in various cities and districts.

Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

President, C. M. Coffey.....Raleigh Building, Portland, Oregon
Vice President, Harry Vinson.....Bellingham, Washington
Secretary, C. F. Todd.....1117 Pine Street, Seattle, Washington
Treasurer, Sam Walters.....Bushnell Studio, Seattle, Washington

A Dearth of News

There is very little doing in Association affairs just before and immediately after the holidays, so we can retail nothing of importance. It will interest members of the P. I. P. A. to see such of the Commercial Award Winning Prints as we have been able to assemble and they are reproduced herewith.



1—J. H. Stadden. 2—Ford E. Samuels. 3—Dupue-Morgan and Company. 4—Commercial Photo and View Co. 5—Carroll Photo Service. 6—Putnam Studios. 7—Clyde Sutherland Studios.

Master Photo Finishers of America

A. J. Cunningham, President 102 Liberty St., Utica, N. Y.
William Burton, Vice-President Kirkwood, Mo.
Fred. B. Fountain, Treasurer 435 Main St., Middletown, Conn.
Guy A. Bingham, Executive Manager Box 1020, Rockford, Ill.

Territorial Vice-Presidents

South-Western States: W. F. Honnen, Box 116..809 So. Flower St., L. A., Calif.
North-Western States: Claude Palmer 215 Swetland Bldg., Portland, Ore.
Mid-Western States: E. V. Wilcox Scotland, S. D.
North-Central States: John H. Seamans 7052 Jeffrey Ave., Chicago, Ill.
Central States: Wm. Burton 216 N. Kirkwood Rd., Kirkwood, Mo.
South-Central States: John H. Hammond Box 650, Meridian, Miss.
South-Eastern States: Elon C. Robison 115 Third St., N., St. Petersburgh, Fla.
Great Lakes States: R. J. Wilkinson 125 Michigan Ave., Jackson, Mich.
Dominion of Canada: S. C. Atkinson 1924 Rose St., Regina, Sask. Can.
Central Coast States: Walter W. Hicks 3825 Georgia Ave., Washington, D .C.
New Jersey—New York City: Jacob Brandfon 146 Greenpoint Ave., Brooklyn, N. Y.
New England States: Cedric G. Chase 53 Moody St., Waltham, Mass.
Mid-Eastern States: M. J. Koch 535 Penn Ave., Pittsburgh, Pa.

Guy Tells It Best

We received a long, intimate and charming letter from Guy that better covers the high spots of the convention than our absentee report could. We trust it will not be considered a breach of confidence or good taste to reprint that letter. No dissenting voice being heard it follows:

I am writing to give you some material for the January Camera Craft. The Washington Convention smothered any previous political worries or friction, and was the sweetest from the standpoint of friendliness of any convention in recent years. Our registration at Chicago was 502 and we registered 485 or 486 at Washington, so you can see that while there was a decreased registration, it was so slight as to be hardly worthy of consideration.

The special new items shown in the manufacturer's exhibit included the Eastman Print-o-meter which by means of an electrical eye measures and practically automatically registers not only the grade of paper which should be used, but also the units of exposure, so that such negatives could be set up in a machine of the Sprague Hathaway automatic timed printer type and printed by the use of inexperienced help. In fact I can positively state that on stained as well as new amateur negative tests carried out extensively in the Eastman laboratory, that prints exposed after automatic judging on the print-meter were of generally better exposure than duplicate exposures judged and timed by their best printers. It is the forerunner of fully automatic printing, I am sure. One other item was the fact that the Williams film developing machine was shown on the floor for the first time, which machine is beautifully manufactured and takes a much larger volume of film per hour than most machines for those having large volumes and not wishing to operate several batteries of the smaller type machines. The Williams machine also has a saw-tooth advance motion for the rods which causes them to be constantly in motion as they travel horizontally through the tanks, which brings about an agitation which without doubt is very healthy to the character of the negative production.

Can't give definite information regarding the future in photo appliances, but in general can say that manufacturers now have under construction both printers as well as print developing and handling machines which will be on the market within the next two years, which will make the process of developing and printing almost automatic, that is I would say, seven-eighths automatic and one-eighth needing human operation for handling. At such a time the photo finishing business in the larger city centers at least is going to be a matter for the handling of business men instead of depending so much upon the element as well as the burden of experienced operators.

The planned entertainment at Washington exceeded anything to date by quite a margin. Washington naturally giving quite a chance for outdoor entertainment, and the Washington boys saw to it that the evenings of entertainment surpassed any to date. It was truthfully the concensus of opinion of everyone that it surpassed the Chicago Convention, which everyone thought would be a mark which could not be touched, and really prior to

the Washington Convention I didn't think would approach Chicago either.

Now the thing which will interest Western Photo Finishers has to do with the Western Junior Conventions planned again for January next year, and covered more or less in detail by the attached carbon of letter recently forwarded to Association leaders in West Coast teritory. It appears now that those representing the National Association will be President A. J. Cunningham of Utica, N. Y.; Territorial Vice President R. J. Wilkinson of Jackson, Mich.; M. C. Griswold of Eastman Kodak Company, and possibly a representative of the Agfa Ansco Corporation and the Sprague Hathaway Company. I will not make the circuit this year, but will plan to go the following year.

As special exhibit the Eastman Company will show and demonstrate the described print-o-meter and Sprague Hathaway will no doubt show an S. H. automatic time printer as used in conjuction with it. Cunningham will cover sales and organization subjects and Wilkinson retail sales and camera shop operation, as well as production ideas. We will have one particular motion picture covering completely the Pako plant equipment installation and methods, as well as a number of other pictures especially taken by the writer for showing at Washington Convention, showing in detail various print and film handling systems that is printing, sorting checking and the like. Films which will be of considerable more interest to the small Western Finishers than the films previously shown, which for the most part covered simply the large plant installation, and after all was not of much value to the Western Finisher except from a standpoint of the interest in what was developing within the profession. I am also attaching a portion of letterhead listing new Association officers, which you will want in order to change your Association heading.

The matter of honorary membership as you know is voted annually and you will be pleased to known that your name was presented again this year and yourself eulogized from the platform by Mr. Mayer in a way which will attempt to cover your work for us as an item to be included in our convention report. Albert A. Hansen of San Francisco, Harold Graves and Fred Mayer of Portland, Ore., were the only West Coast members at the Washington Convention this year. We rather presume that in taking the cream of the program to our Western Divisions each year in the form of Junior Conventions, that we will lose some of the attendance which we might have expected at the National Conventions, and while this is unfortunate in a way, yet the Junior Convention benefits more than make up for it.

In closing want to say that everyone commented upon the business-like appearance, action and mental attitude of the Finishers coming to Washington this year as compared to those attending in previous years, not to mention a contrast which was almost unanimous between the Finishers who came to Washington this year as compared to those coming to conventions three or four years back. If you will read what was said by various delegates from the floor during general discussion periods (coming to you later in convention report) you will also realize that the men who make up the profession are really becoming more conservative and more business-like in mind, talk and action, which makes it appear that the past seven years of educational work is making better business men of all of us.

In further reference to Western Junior Conventions can now give you practically a positive itinerary as follows:

Minneapolis—Minnesota Division, one day, January 2nd.

Calgary—Western Canada Division, one day, January 6th.

Spokane—Inland Empire, one day, January 8th.

Portland — Oregon Division, one day, January 9th.

Seattle—Washington Division, one day, January 12th.

San Francisco—Northern California Division, one day, January 15th.

Los Angeles—Southern California Division, one or two days, January 17th or 18th or both.

Salt Lake City—Salt Lake-Ogden District (Unorganized), one day, January 22nd.

Denver—Colorado Division, one or two days, January 24th or 25th, or both.

Lincoln—Nebraska Division, one day, January 27th.

Ft. Dodge—Iowa Division, one day, January 29th.

You will note that Iowa has been added to the list due to the fact that the troupe will pass through Iowa after leaving Nebraska Division meeting, and inasmuch as only one Iowa man got back to the Washington Convention, we will be of service to Iowa Master Finishers by bringing them a real program such as an additional stop by the Western Junior speakers would afford. To the Iowa leaders will say that I have selected Ft. Dodge tentatively for your January meeting, inasmuch as the last three meetings have been held, I believe, at Waterloo, Des Moines and Cedar Rapids in sequence named, and the Ft. Dodge section would be up for a meeting, at which point no doubt we could encourage Hoyt of Sac City and Salisbery of Cherokee to attend. And if so, do a good piece of work.

You will notice that some stops are listed for one-day sessions and others two, if desired. Will leave it entirely up to the division given option on a two-day stop over as to whether a double or single day session be held. And if only one day, they may also choose which one of the two days they would prefer.

In the case of a one-day session would suggest approximately the following program:

9:00 a. m.—Registration and inspection of exhibits.

10:00 a. m. to 12:00 noon—Morning session.

12:00 noon to 1:30 p. m.—Division luncheon.

1:30 to 5:30 p. m.—Afternoon session.

6:00 p. m. on—Banquet and special entertainment.

In some instances believe it would be a good plan to charge a registration fee to cover banquet tickets and entertainment expense, possibly $3.00 or $5.00 a head depending upon the cost of the banquet.

It is already settled that National President A. J. Cunningham will make the tour as well as M. C. Griswold of the Kodak Company. And believe that Sprague Hathaway Company will send a man along with a Sprague Hathaway automatic time printer, and I am urging Eastman to have one of their new print-meters or amateur film density judging appliances along as another attraction. This print-meter was the most important new piece of apparatus shown at the Washington Convention and is the forerunner at least of practically automatic printing.

Chances are that the Association's second national representative will be R. J. Wilkinson, of Jackson, Mich., Territorial Vice President of the Great Lakes States, and operator of one of the country's most successful and profitable camera shops located in cities of average size. He is possibly the ace of the country's amateur photographic retailers and above all especially able to translate his thoughts into words in a pleasing manner. He is also the inventor of the print-meter and operates one of the best planned and equipped small finishing plants in the country. So he is trained on technical subjects as well. As Territorial Vice Pressident he is of course a good man on organization as well. To those who heard Cunningham on West Coast circuit last year, there is no need for any special ballyhooing.

A schedule of rail routes and train time when the Association group will arrive at various points will be mailed each of you later. Also a list of subjects to be covered and motion pictures available for showing. Suggest right now that you get out an advanced notice and follow it up with one or two others not more than a week apart during December. Then two weeks prior to meeting time scheduled have a number of your leaders send out photographic publicity cards of their own creation to entire mailing list, members and non-members.

In closing want to say that the motion pictures to be shown this year were especially taken covering special features in shop systems rather than just movies showing large plant layout, and therefore will be of considerable more interest to your audiences than previous pictures shown. We do, however, have one 400-foot

reel showing the complete appliance installation and operation of the Pako plant at Minneapolis, which is worth many Finishers' time and interest.

And then with this will close at this time, but not without asking each of you addressed to consider yourself a committee of one, and then form a committee together with other leaders in your section to drum up such an attendance as we believe the program will certainly justify. And above all do what you can in the meantime to get last years' membership re-enrolled as in good standing for 1930, inasmuch as if the far Western membership falls down in general total, we are going to have more or less of a fight with the Board of Directors each year in getting an allowance for this tour into the budget. I am enclosing application blanks which no doubt many of you can use to advantage.



Ye Editor Retaileth Newes of Ye Profession and in Quaint Italics Titillateth Ye Sphynx with Hys Quill

Commercial Association of S. F.

The folowing officers were elected for the ensuing year and thus the good work bids fair to continue: President, Louis A. Lauck; Vice Presdient, H. B. Piggott; Treasurer, Miss Olga Dahl; Directors, Myron Wurts, Jr., L. B. Morton; A. J. Stark. L. A. Ireland, who has so ably conducted the secretarial office, continues in place.

Southern Oregon Association

Members of the Photographers' Association of Southern Oregon gathered at Lithia Hotel, Ashland, November 8th, with a banquet at 7:30 o'clock, followed by a business session. C. M. Coffey, President of the P. I. P. A., outlined plans for the coming year and gave us a comprehensive report of the national council meeting recently held in Chicago. J. H. Gensler of the Columbia Commercial Studio, Portland, gave an address on the "Benefits of Organization," and brought out a good many points of interest to all present, stressing the evils of the "Coupon," and advocating activities in the photographic field along more constructive business lines. C. F. Richardson of Milwaukie, Oregon, summed up the addresses given by Mr. Coffey and Mr. Gensler in a way that left a lasting impression on those present. A. J. Anderson, Secretary of the Association, and J. Vern Shangle were appointed by President Brainard as publicity committee of the Association. Next meeting will be held during the second week in January, 1930. Definite date, place and program will be announced later.

Rummel of Lodi

Some years ago a very genial, soft spoken, unassertive gentleman visited us and introduced himself as Rummel of Lodi. He had established himself in a prosperous but rather small city and proposed to make better portraits, do a better commercial business, and take such photo finishing as came his way. He had been a minister in his youth and hoped to carry his ideals into business. There were lean years, hard sledding, meager returns, but these are all of the past, thank Providence, and the integrity and perserverance of the man. Rummel is firmly established, prosperous and happy. The other day a strapping young fellow visited us whom we immediately recognized as the son of our subject. He is going to follow in his father's footsteps. Planning a thorough photographic education, he is determined to make of himself a real photographer. To wish him luck was humor. Success waits on such ambition without element of luck.

A Good Example

At the recent Photo Finishers Convention in Washington the outgoing president, Fred Mayer and the incoming president A. J. Cunningham, (Tux) decided that by so much the life of our United States president should be preserved and saved Herbert Hoover several hundred handshakes by sending and accepting greetings through the mail. We can conveive of the relief felt by our chief executive. When handshaking is bulked into volume industry and a busy man is compelled to wear out his nerves and body by hundreds of grips a day. the sentiment and sincerity of the thing is lost. It becomes a mere political hokum.

The Death of Holly Todds' Mother

Some time ago our dear friend lost her mother and through some mental quirk on our part the notice thereof was omitted in these columns. Everyone who knows Holly and her husband Jack and knowing loves them will share the grief from which they have scarce had the time to recover. In the passing of Mrs. Shroeder the world has lost a good, true woman of the old school, a mother and home-maker. Our condolence and the condolence of every friend goes to the Todds.

Andy Anderson

Not a week goes by without someone dropping in who, in the course of conversation, tells of the good he derived from Andy's course of photography in the University of California Extension. The last one to praise Professor Anderson was a professional from Sacramento. Keep up the good work, Professor.

Frederick Monsen Dead

Men who have achieved much and whose work has benefitted their fellows cannot be said to have died. Their bodily activity ends but the good they projected goes into the future and accrues to posterity. Frederick Monsen was a great man whose modesty kept his name from common knowledge, and, we think, made him less popular with the world's peoples while it intensifed the affection and esteem of men who shared his scientific pursuits and endeared him the more to those with whom he came in actual contact. Physically he has gone from us but till learning ceases to be respected and sterling manhood no longer gains esteem his best part shall be with us. At the age of sixty-one his life ended at Pasadena. He was noted as an anthropologist, was a fellow of the Royal Geographical Society of Great Britain, and for years had particularly interested himself is the history and living of the Navajo and Hopi Indians.

R. Boda

One of the men who brings honor to the California Camera Club is Richard Boda. He is, beyond a doubt, the most careful worker and most conscientious student of any subject which he undertakes to master. His bromoils were a joy as exemplars of clean, perfect technique and now his transfers would make Doctor Mayer a happy man. They are without flaw.

Ralph Young

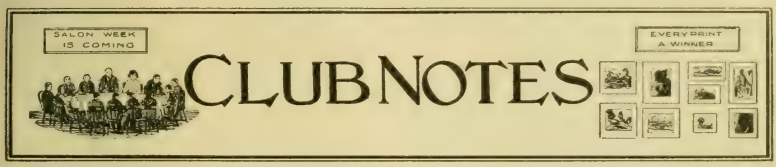
Ralph rang us up recently and we had lunch together by appointment. In this busy city friends may be ever so warm and yet meet only at protracted intervals. It was a treat to be with the foremost Illustrative Photographer of the West. He looks well and prosperous and, joy to the heart of a garrulous fellow, he is as good a listener as ever. Bless the boy, he condones every offence of over-loquaciousness with that famous smile. The Ralph Young Studios are going full blast and the pictures that emanate therefrom are their own recommendation. You see them everywhere.

Our New Cover

It has been the policy of Camera Craft to dress up in some way anew each January and this January we were to have surprised you with a smooth and coated stock for covers. The paper selected enables us to produce pictures with the same screen and makeready as the illustrations throughout the magazine. Unfortunately the ship that carried the year's supply was delayed by stress of weather and so February will bring you Camera Craft in its new dress. Always your magazine, henceforth and hitherto.

Obitum: Carl E. Ackerman

The first Editor of Camera Craft and Associate Editor of Sunset Magazine is now free of all responsibilties. He has edited his life on this plane and has gone to press with that sublime edition which consummates a man's highest ambitions and consummates his achievements. Carl E. Ackerman left the Pacific Coast to become advertising manager for the Artura Paper Company, then went to New York where he edited the Musical Age and followed with a period of years in the advertising business. At his death he was largely interested in real estate. A southern gentlemtn from Atlanta, Georgia, born some fifty years ago, he died a cosmopolitan gentleman on October 26th of this year. Those who did not know him missed the acquaintance of a genial good fellow. Those who knew him will miss him for many a year.



Jersey Camera Clubs Exhibition

Sponsored by the Bridgeton Camera Society, Elysian Camera Club of Hoboken, Orange Camera Club, Newark Camera Club, and Wekearnyan Camera Club, there was hung a delightful collection of prints in Vail Hall in Newark from November 20th to the 26th. This is a co-operative move that we like. Our sincerest hope is to see the clubs of California unite in some similar way. To have an annual California show when and where the Lion and the Lamb may lie down together and get up without finding one inside the other. I am not presuming to say which is the Lion and which the Lamb, nor even would I hint at what the allusion is aimed. But I wish we could forget our little home town patriotism, our petty club emulations, our piffling inter-club jealousies and work in amity to a common purpose. We can and we will when some strong dominating figure arises that can achieve the thing. Kales, who began and belonged in San Francisco, and now carries on and lives in Los Angeles, could do it by sheer force of will and inherent genius, but Kales is a busy man with other things to engage his interests. John Stick has visions, but he is satisfied to make the Los Angeles Salon and he, too, is very busy. Van Oosting is doing wonders in club circles down there but has not yet gained the momentum to sway so large a territory as California. Up here we have Baumgaertel, Smith, Love, and a few others who work loyally and well but have not illusions. San Francisco suffices them. The splendid Wilson, who heads the California Camera Club, is doing a full man's job to keep the organization shoulders up under the load of its overhead. The Pictorialists of San Francisco may still exist, but potentially they are defunct. No, it shall have to come, the event and the man. And Jersey sets the example.

The R. P. S. Collection in America

The Seventy-fourth Annual Show of the Pictorial Section of the Royal Photographic Society came again to this country. Mr. Joseph M. Bing, of the New York Camera Club, is charged by the R. P. S. to arrange for the bookings on this side.

The R. P. S. Show will be on display in the Camera Club, New York, during the month of January.

Arrangements for February are not yet completed. March, 1930, the Show will be at the Memorial Art Gallery in Rochester, under the auspices of the Kodak Park Camera Club. April, 1930, the Show will be on display in Chicago in care of the Chicago Camera Club.

This is one of the outstanding exhibitions and will, as always, arouse considerable interest. To visit such collections is the source of greatest inspiration to all who strive for pictorial achievement.

Dr. Max Thorek, F. R. P. S.

The friends of the good doctor will rejoice in knowing he has been elected a Fellow of the Royal Photographic Society of Great Britain. In that joy we share. It is one more recognition of American Pictorialists and if we continue this country shall number a goodly share of the titles of the R. P. S. as its own. As we have commented elsewhere, Dr. Thorek has done much in photography and for photography and we hope this achievement will stimulate him to even greater efforts.

Seattle Camera Club

It is with keen regret that we must announce the dissolution of the Seattle Camera Club and from Notan, which is the source of our information, we get a sense of something akin to grief in the heart of Dr. Koike, who was not only the moving spirit of the organization, but in a way, the whole thing.

There is something heroic in the way this one man shouldered the work and kept the publicity of the club alive. His great efforts had one great fault, a human and therefore natural fault, but fatal to the life of the society that must have been dear to him. It was too much Koike. There was overmuch Koike in Notan, too much Koike in every notice sent out for the press, too much Koike in every affair of the club. The surprising fact is that at the actual gatherings the Doctor was the most modest and retiring of men. He said little.

On the other hand, the good Doctor was too sensitive of comment and he inclined overmuch to resenting the omission of his name in and out of season, with and without reason. He is an enthusiast and an ardent photographer. We blame him little and do but state facts. These facts should be lacking in completeness and justice were it neglected to state it was his initiative that started the Seattle Club and his energy that kept it going. He did splendid work.

If this gentleman is amenable to suggestion well meant we might call his attention to this: On one page of Notan dated October 11th, we find his own name repeated seven times, which is rather too often for policy. Other men are apt to like to see their own name equaly prominent and with similar reiteration.

Unless we are mistaken in the man he is not going to go down to defeat with weak acquiescence. A new club shall be formed or the old one revived and with greater wisdom Dr. Koike is going to do as good work for as good a cause without claiming too greatly the distinctions that come in better taste when accorded than when taken.

We hope this may cause no offense for our hat is off to the man whom we have analyzed for the general good and his own. Without him there should be a tremendous void in the pictorial circle of the northwest.

Los Angeles Camera Club

By the time we have gone to press the annual election of officers will have transpired and as we think of that it occurs to us that the L. A. Club must be hard put to it to find new men to take the place of each succeeding set of officers. Each regime makes so fine a record that the surprise is that each group does not hold the position for years by re-election. However, it is good to have changes. Different men, different minds, and different ways. Novelty is the spice of club existence and words to the effect. Only Van goes on forever. He is the exemplar of the general law that in every aggregation, however large, some one individual is happy in shouldering most of the work and most of the responsibility. Not that all are not willing but that things just shape that way. More power to him and to the club.

Chicago Salon

And F. M. Tuckerman sends us a dozen entry blanks for the Chicago International Salon enclosed in ready stamped envelopes. It encourages contributors instead of freezing all enthusiasm by conferring favors. Joseph M. Bing, Frank R. Fraprie and Johan Helders are to be the jury of selection. Can you think of an abler group? They come from widely separated places. Bing from New York City, Fraprie from Boston, and Helders from Canada. This is the Twenty-seventh Annual Show held under the auspices of the Chicago Camera Club and we urge every

pictorialist to enter of his best. Write the Club at 31 West Lake Street and get an entry blank. The Salon Committee read "good," also. August Hoffmann, Frank E. Rich, F. M. Tuckerman, Alfons Weber, Paul Wierum, Lloyd Yost, and at the head, Chairman John Skara, whose work is attracting international attention. B. B. Conheim, Frank T. Farrell, Raymond Jensik, and Frank Rich constitute the Business and Finance Committee. Now, you constitute yourself one of the entrants. I saw the exhibition last year and assure you any man might consider himself honored to have appeared on the walls. It was great.

Japanese Camera Club

The tenth annual competitive exhibition of the club members of the Japanese Camera Club of San Francisco resulted in a collection of prints that would grace the walls of any national or international salon. It is but a few years ago that the writer remembers this organization as a number of earnest and ambitious but very callow amateurs with one or two outstanding adepts. Now ten or fifteen outstanding pictorialists present work of a very high artistic order and their unstinted help is making the general membership more and more worthy of attention and commendation.

At this exhibition T. Kawaguchi achieved the first prize, a large silver cup, and the judges, Louis A. Goetz and Sigismund Blumann, were in accord as ranking Kawaguchi's "Still Life" equal to anything of its kind shown within the year. The picture is a joy.

T. K. Tuskane won second place and a slightly smaller silver cup with another still life. This bit of realism took the form of a bunch of grapes shown with a segment of the silver platter on which it rested. The subject is not so original as printed but the treatment was perfect and so perfectly was the negative and print made that color and pollen seemed real. The black and white suggested purples and greens and silver startlingly.

S. Yamane, winner of the third silver cup with his "Children Around a Fountain" and K. Kojimoto, winner of the fourth prize, two subscriptions to Camera Craft, so closely tied in merit that the judges failing to agree had to toss up for a decision. Not the best form of judging but the only expedient short of leaving the matter to a third opinion. Both prints were fine in execution and well conceived. Kojimoto's "Latticed Casement" being a gem in bromide rendering of stone, iron and light.

Y. Sato was awarded the fifth prize, one year of Camera Craft, for a forceful picture representing a boatman, deep in shadow on the lower right hand corner looking up at several sea gulls against massive clouds. Mr. Sato shows all the marks of a great artist and his youthful inexperience yielding to mature experiences will bring him into prominence or we are greatly mistaken in the signs.

The subscriptions were donated by Miss Ida M. Reed, owner and general manager of Camera Craft Publishing Company.

Clubs affiliated with the Associated Camera Clubs of America or the Royal Photographic Society of Great Britain may borrow the collections of the Japanese Camera Club of San Francisco upon assuming responsibility of the prints while in their possession and till received by the next organization on the route list. Address the Club Secretary, 1639 Post street, San Francisco, California, U. S. A.

O. C. Reiter Honored

If he were not too young for the phrase we would say that the Grand Old Man of the Pittsburgh Salon and the Pictorial Photographic World, O. C. Reiter, has been unanimously elected an honorary member of the Associated Camera Clubs of America at a meeting of the Board of Directors. A fitting recognition of achievement. Reiter has a varied standing as a pictorialist. We have seen very fine and very mediocre work over his signature. We have never seen insincere work or prints made merely to please a jury. And we voice a universal assertion when we state that he, as much as any man, has placed photography with the fine arts. His energy and persistence have achieved the hanging of protographs in the Art Galleries of the Carnegie Institute. The motion he set into going has carried the Pittsburgh Salon into present success and will carry it on into posterity.



Commercial Art and Retouching for Advertising

If a prospective worker in air brush for strictly commercial uses desires a book with nothing but solid business instruction in airbrushing business photographs then "Your Spare Time Turned Into Money" will supply that need as no book we know can. There is comparatively little text, the instructions taking the form of illustrations, examples and letters from photographers to concerns in the market for such service and the replies. In fact it deals less with the mere technic of the air brush than with the manner of making money by its use. Paper bound, well printed on heavy coated book, 62 pages and originally published at $3, but now supplied by Camera Craft Book Service for $1.

The "Wellcome" Photographic Handbook, 1930

The 1930 edition of the "Wellcome" Photographic Exposure Calculator, Handbook and Diary is a worthy successor to the many previous editions of this popular handbook.

The text has been completely revised and a number of additions made to the exposure tables. This compact handbook, neatly bound and complete with pencil, can be carried easily in the pocket ready for instant reference.

Instructions are in simple non-technical language and provide a reliable guide from the moment of exposure to the finished print. The numerous tables, figures and other data will be found invaluable. The memoranda pages provide ample space for personal records of exposure, subjects, stops, etc.

Four editions are issued: Northern Hemisphere and Tropics, Southern Hemisphere and Tropics, Australasia and Tropics and United States of America.

The price in the United States is seventy-five cents per copy.

The American Annual

The American Annual for 1930 is before us and makes us proud. The national imprint loses nothing of dignity by its use in connection with one of the world's outstanding photographic books. Frank Fraprie has stepped up the publication year by year since his accession of the property and improved the format, increased the size, infinitely charged the text with importance and interest, and illustrated the whole without stint and with a glorious good taste. One always wanted this annual, now one cannot do without it. Your copy awaits your order through Camera Craft Book Service. In paper covers, $1.50, and cloth bound, $2.25.

The Art of the Photographer

The very newest book on the oldest subject in photography, and we almost had it on the tip of the tongue to add, and the best. Here is a text book that is intended to instruct, first, last and all the time, and to interest incidentally. It does both. The author, Drummond Young, is said to be a painter of recognized ability as well as a photographer. With this dimensional view of his subject we might expect something more to the purpose than what we have so often been given: a painter's conception of photography or a photographer's conception of art. This book deals with every heading under which the student or the adept might look for detailed information and instruction. Methods and processes are authoritatively expounded. Composition and pictorial taking and printing are given ample space and comprehensive treatment. Portraiture, press-photography, retouching, complete the list and you will probably still have overlooked an item or two contained in The Art of the Photographer, which is published by Lippincott, is bound in natural Hollands, embossed in maroon, 254 pages, 142 illustrations, and sells for $6.00 through Camera Craft Book Service.

Pictorial Photography In America

Volume five of this collection of the year's pictorial photography comes in modest dress and with improved contents. The little statement by J. Nilsen Laurvik somewhat dampens our ardor. He asserts that photography must be wholly and uncompromisingly itself. Why must photography be this or that? Why may the picture produced through a camera not be a picture pure and simple, whether the maker has a painter's conception or a photographer's? Does anyone deny Bellows his right to greatness because he paints photographically? The time has come when a picture is accepted by the final critic irrespective of the medium used. The pictures in the book that follow prove my contention. They are well reproduced and numerous. The very first "Lorado Taft," by Jane Reece, is as fine a bit of high art as one would care to see in the later pages. It is a photograph but the conception is particularly that of the painter. 24 by Matsuki as also 52 by John Morris represent a late school of the brush. They are not imitation paintings. They are pictures seen through the eyes of an artist. We refuse to let a glass and a box limit our outlook. But the book is the thing. Many of the pictures barely escape the commonplace, but all are instructive as examples of what to try for or to try and escape. The text is unusually good. We are inclined to wish for more reading matter. If equally good material can be gotten at least double the amount should be welcome. The book sells for $3.00, bound in brown craft paper, backbound in brown buckram and embossed in gold. It forms a valuable addition to the pictorialists' library and may be obtained from Camera Craft Book Service.

A Primer of Modern Art

In an address made at the Pacific International Photographers Association Convention, Mr. Charles Aylett stated that photographers who would get a perception and understanding of modern art in their efforts to produce artistic photographs should read Sheldon Cheney's work on the above subject. Now, we have a high opinion of Charles Aylet's work and we promptly became the possessor of the Primer of Modern Art which we have read with interest and profit.

It is a good book well conceived and carried out. It fulfils the promise of its title and we can see how the photographer might profit by the reading. In order that the readers of Camera Craft may likewise avail themselves of what it offers Camera Craft Book Service is prepared to supply the demand. Printed on a particularly fine cameo coated book paper, bound in half cloth with gay gatique (very modernistic) covers, beautifully printed, 383 pages, and selling at $5.

Pictorial Photography for Amateurs

Robert H. Goodsall has written and Cross and Jackman have published a book that needs all the distinction it possesses to emerge from the ruck of similar books on the same subject. It does beat the field by sheer generosity of text and illustrations. All that the amateur might wish to learn is in the space between covers and the pictures are more ambitious than have been given under like headings hitherto. 86 pages of heavy laid book in clear type and in paper at $1.75 or in cloth at $2.50 through Camera Craft Book Service.

Art and Understanding

Not a book, as books are known, but a magazine that has the dimensions and unity of subject matter of a book. Issued by the Phillips Memorial Gallery of Washington, D. C., the text has a sponsorship that should carry an irresistable appeal. Volume one, number one, November issue carries furthermore an invitation to subscribe one dollar for the double March and November issue under the above heading. It is a profousely illustrated, beautifully printed text which every aspiring photographer should read. Your copy may be ordered through Camera Craft Book Service.

How To Record Happy Holidays

Somewhat out of season and yet always timely. Now is a good time to prepare with reading for the proficiency that will enable you to make really good pictures of your next summer vacations. In fact you may find information in this little book that will help in winter work with the camera. Paper bound at 50 cents through Camera Craft Book Service.

A Beginner's Guide to Photography

There have been many books written, too many of them published, and more will be written and printed on this subject. The trouble with many of them is that they are not really for beginners and they do not restrict themselves to photography but meander into the byways thusly losing the main thoroughfare. This volume is intentionally rudimentary but thorough and complete. It begins with the instrument, the camera, and goes through all the heads and subheads, including cine photography in clear, simple language. Bound substantially in heavy cloth covered board, well printed on antique stock, 100 pages, 30 additional full page illustrations on coated paper and a colored frontis. Published by the Fountain Press Limited of London, England, and supplied by Camera Craft Book Craft Service at $3.

The Year's Photography

A pictorial record of the year's work in artistic, scientific, and historic photography gotten up as the conscientious British publishers are known to distinguish their issues, this volume is all that can be desired. The full page full-color illustration is a reproduction by the new Finlay Colour Process of Vermeers famous painting "The Lady of the Virginals." Well printed and bound in paper at $1.25 through the Camera Craft Book Service.

Hackh's Chemical Dictionary

Dr. Ingo W. D. Hackh, professor on the staff of the College of Physicians and Surgeons of San Francisco and known to our readers from scientific articles pertaining to advanced uses of photography has at least seen the consummation of the work that consumed his best efforts and a good part of his still young life. The Chemical Dictionary is now available. While the voluminous text is especially meant for the scientist there are many photographers who find an interest in knowing things. The dictionary is not just another book but supercedes all other books of a like nature. Chemical science has advanced tremendously in recent years and old phenomena and obsolete hypotheses without the newer conceptions must be misinforming. This up to the hour authority brings education to current value. Large octavo, 790 pages, 232 illustrations, over 100 tables, bound in fabricord and published by Blakiston and Son Co., Inc., Philadelphia. Obtainable through Camera Craft Book Service.

Table Top Photography

A little book but crowded with fascinating text and liberally illustrated and the subject is one that intigues both amateur and professional. The modern illustrative photographer does much of his creative work in just the way this booklet exploits. Paper covers at 25 cents through Camera Craft Book Service.

International Photographic Association

FINIS

The automobile, the airplane, the ease and commonness of travel have so intimately connected remote places with the cities and with one another, and so generally made it possible for rural residents to visit the urban places where pictures are shown that the original mission of the I. P. A. has been lost in redundacy, the object has been made obsolete.

With this notice, therefore, the International Photographic Association is declared finished, through, out-of-existence, dissolved.

It has made many enthusiastic photographers friends with one another and with Camera Craft. May these friendships endure. We shall endeavor to earn a continuance of good-will and shall strive to gather more friends by modern ways.

And so good-bye to the I. P. A. but never good-bye to its members whom we shall keep in mind and heart as long as we exist.

XXXVII No. 2 FEBRUARY, 1930 Price, 20 Cents

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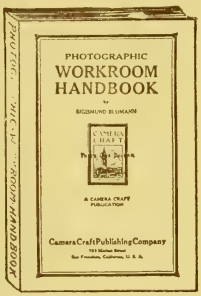
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The Arch, Tangiers — *Sophie L. Lauffer, F. R. P. S.*

CAMERA CRAFT
A Photographic Monthly
SIGISMUND BLUMANN, EDITOR
Claus Spreckels Building, San Francisco, California
FOUNDED MAY 1900

VOL. XXXVII FEBRUARY, 1930 NO. 2

Sophie Lauffer

Her Place in Pictorial Photography

By Sigismund Blumann

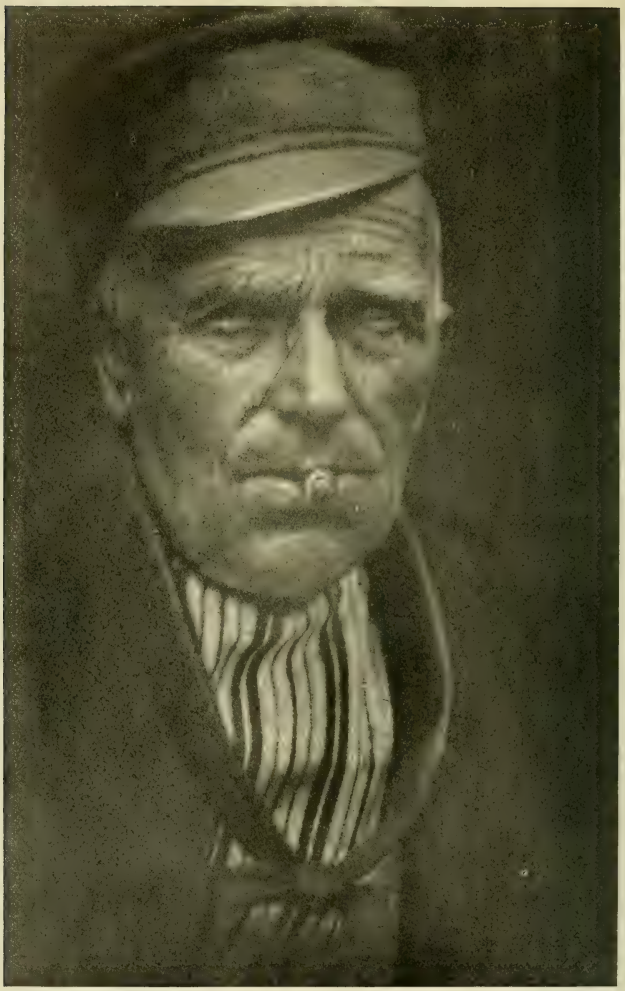
(Illustrated by Miss Lauffer's Best Work)

Sophie Lauffer, as she is best known, is a pictorialist. Her photographic work seeks the expression of pictorial emotions and she has made a place for herself where prints are hung and appreciated, but her greater and final achievements will be found in the sphere of her influence on photography. She has helped picture makers and picture making with that influence. It has been farflung and widespread,—didactic in the final analysis.

This may seem to damn her own work with faint praise but is not intended to do so. Greater and better workers have dimmed their light with the effulgence of their pupils. The odd thing is that Sophie has not, necessarily, taught by word of mouth or demonstration, but has ever been the center of activity, ferment, discontent. Activity is keeping the pictorial movement alive; Ferment in creating the leaven which has raised quality and crowded mediocrity into the background; And discontent with anything that falls to a degree below the high standards upon which Salons and Advanced Photography depend.

She has made pictures that pleased mightily and has permitted some to be shown that discretion should have kept from sight. She has done work just short of great and some very mediocre. She has never, to my knowledge, allowed her own taste to be swayed by hopes of distinction or superficial applause. What she does is done for its own sake. There is high merit in that.

In the group over in Brooklyn, from which my own beloved friend Alcock emerges as the shining light and outstanding figure at all times, Miss Lauffer has been the object of nationwide admiration and local pain. She is an opionated lady. Has ideas and holds to them. Wants her way when others want theirs. Has high ideals that



They Smoke 'Em Short — *Sophie L. Lauffer, F. R. P. S.*



Waif—Edinburgh *Sophie L. Lauffer, F. R. P. S.*



Bruges *Sophie L. Lauffer, F. R. P. S.*

will not brook modification. Is happy to help but will not assist in things of which she does not approve. In a word, has been known to get out of step and to resent the Sergeant's reproof.

Summarized in a cold, impersonal way that may strike her as altogether too personal, she is very much like most of us,—very human and with the courage to show her humanity. Many like her. We who are called upon to know her by her pictures and by that important place she holds in Photography, have nothing to do with this. The fact remains that Sophie Lauffer will outlive her detractors and her analyists (meaning myself in the present instance) yes, will outlive her own pictures. The virtuoso is an ephemeral joy, the prophet projects himself into posterity.

So much, too much perhaps, for generalties. The biographical material is more to the point.

Miss Lauffer was born in Ghent, New York, and at an early age began taking pictures with a Brownie. Again, you will note, the career dates from the acquisition of a Brownie, and how little of our appreciation is accorded the Eastman Company. The first classes she attended awakened an ambition to make pictures with the camera and when, in 1919, she sent the only two prints she had to the



Market Place—Burgos *Sophie L. Lauffer, F. R. P. S.*

Pittsburgh Salon and both were accepted and one of them was reproduced in the catalog,—the only one so honored,—she knew she was ordained. At High School she had studied art as it is taught in such an institution, later she taught art, still in the broad, but presently specialized in water colors and joined a sketch club. This meant seeing pictures. And, hark you, a little fact has been kept up our sleeve all this time,—Lauffer, Senior was himself an artist with a studio at Provincetown. Now, Provincetown is a place where artists go and from which artists come. It is an American Mecca for painters. The scenery, the inhabitants, the land and the sea and the sky that overtops them is rich in pictorial quality. How could the daughter have watched the divine spark shine and fail in trying to fan it into a flame within herself? With some such desire she studied Art Appreciation at Columbia. Quite a substantial foundation in that sort of education.

Her present ambition is to own a little studio and play around, she says, but alas! one does not own studios to play around and own them for long. A studio is a workshop not a playroom and Sophie is merely saying what we all say when we speak of our dreams. She would work. Give this lady a camera and dark room and the days



Skyline of Brooklyn *Sophie L. Lauffer, F. R. P. S.*

will be full of work,—pleasant work but work. Mixed and contrary is the wish to travel all over and around the world. Poor studio, deserted with no one to play in it. Fie, fie, Sophie. But do we not know what things these dreams be made of! To travel, to play, to conquer, to get and hold, to achieve and live into posterity. All, all that life could offer to each of us, and does offer only in part and to a few at that.

She has traveled extensively, she has worked industriously, she has gotten and given, and achieved, and returning Rondo form to our beginning we say that of all her achievements none do her more honor than those which comprise the merit of work of those whom her help has made able. No part of what she has gotten is as great or as fine as the exaltation she must have found in giving of her knowledge and artistic abilities.

DARK LAUGHTER

Verne Bright

A storm is coming on the western hills;
Clouds swirl like smoke along the sky's bleak rafter;
Baring fangs of hate the lightnings gleam;
I cringe in fear before the gods' dark laughter.

A Simple Vignette Box

What To Do With It and What It Will Do

Hildebrand C. Goss

Vignetting is not a new stunt. In fact it is as old as that part of photography which began when prints were first made on sensitized paper. It is so old that to most of the present generation it will come as a novelty.

Originally it was the method by which portraits were made that faded off into a perfectly white background, an effect as of the face and bust coming out of a cloud or through the paper. It was a fashion, a fad, a rage, and then went into desuetude and became bad taste.

But we shall bring the ancient into the modern by a somewhat novel adaption. Even what we herewith give you is not new or original.

First to make a vignette or shadow box. Simple expresses it. Take, for preference an eight by ten printing frame and fit extensions to the four sides that shall extend upward by about an inch or an inch and a half: Fasten a card, opaque to light over this and cut a jagged hole a little smaller than the part of the negative you want to print. That is all there is to it.

To use this device on printing out paper expose in shaded daylight, moving the frame about at a slight and changing angle. The greater the incline the more spread to the image. Held quiet and square to the light and you will get a rather unpleasant cutout effect. In fact ,to avoid abrupt outlines it is well to paste tissue paper over the hole even if you move the contraption about.

Some of the old-timers took the pains to make a double decker. The extension sides were so constructed that the card with its opening could be dropped into place and the tissue fastened to the top making a space of say half an inch between the diffusing (tissue) sheet and the card, and a space of an inch between the card and the sensitized paper.

For gaslight papers proceed in just the same way but use a weaker light than for ordinary printing.

Interesting letter heads, cards, book-plates, and so forth can be made this way and if matt paper or Vitava Thin, Defender Velour Black Rough White Single Weight be used you can have something very like writing paper. If you are tasty and adept with the pen you can do lettering and draw monograms on the glass which will print as the picture is printed.

All these sort of articles sound complicated in the reading but are easier in the carrying out. For instance, let us take the modus operandi this way:

Your printing frame is eight by ten. Take four strips of veneer an inch and a half to two inches in width, two of which should be ten inches long and two eight inches plus enough added to fit over the ends. Fasten these around the printing frame. Now four more strips of two and a half inches width and long enough to go completely around the already surrounded printing frame. When so far completed you will have a shallow box with a sort of shelf half way down to keep a fitted card from dropping through to the glass. Now try your hand.

If you soak the photographic paper in a solution of about a teaspoonful of glycerine to the pint of water after fixing and washing and finally dry between blotters under pressure you will not be troubled with curling and the paper will take ink, print or pen.

This is not theoretical stuff to fill space and give passing interest. It has been used by the writer for many years to produce stationary and greeting cards and those who received such and expressed their liking will know whether they were sincere in their words of admiration and may be pleased to know how it was done.

How to Recover Silver From Used Hypo Baths

By P. B. Prior

Owing to the small scale on which most amateur photographers work, it is hardly worth their while to trouble about saving their residues, from the point of view of economy. But many boys may be interested to know how they can make, if only as a matter of curiosity, a specimen of metallic silver from the contents of their used hypo baths.

It is to the hypo solution that by far the largest proportion of all the silver bromide used in photography finds its way. A comparatively small amount of the silver bromide in plates and papers is converted into metallic silver to form the image, and the whole of the rest is dissolved away in the fixing bath; and, unless the work is done on a large scale to justify saving such baths, is poured down the sink and lost. That it is not difficult to extract such silver from the hypo, the following experiment, which many amateurs will no doubt find worth the trying, should show.

The first stage is to collect the silver in the form of silver sulphide. If you add some of the sodium sulphide solution used for

toning purposes, to a hypo solution which has been used, the mixture at once goes black, from the formation of silver sulphide. The silver in this is that which the hypo dissolved out of the negatives or prints which were fixed in it. The quantity of sulphide is not important, provided you use enough; and you can easily see if this is the case by letting the black mixture settle. If, on adding a drop or two more sulphide solution to the clear liquid above the black sediment, there is no fresh blackening, you have added sufficient.

The sulphide solution may be that which has been used for toning. It is effective so long as it has its characteristic smell. If sulphide is to be bought for the purpose, the cheaper potassium sulphide or "liver of sulphur" can be used.

The clear liquid can be decanted from the black sediment and thrown away, and fresh lots of used hypo put into the same vessel, and more of the sulphide thrown down; until there is enough of the brown sludge to take in hand for the extraction of the metallic silver from it. If a large quantity of silver sulphide is thrown down, it should be dried, and then sent to the refiners, who will make an allowance according to amount of silver in the black paste. The precipitate is not quite pure, and the amount of metallic silver present will vary with different samples. To recover the actual silver from the sulphite, further treatment is necessary.

It is shaken up with water three or four times, allowed to settle and the water poured off, and finally spread out on a saucer and put into the oven to dry spontaneously. When dry it is put on an iron shovel and held in the fire until quite hot; and when it is in this condition the excess of sulphur which is present in it can be burned off by putting a light to it. The grey lumps which are left are almost pure silver sulphide. The sulphide must next be powdered and weighed, and it is then mixed with one-fifteenth its weight of powdered aluminum, such as is sold for aluminum paint. A fireclay crucible, which can be bought from a dealer in chemical apparatus for a very small sum, should have some of the mixture placed in it. The crucible should not be more than half-full when its contents are well shaken down, as the action is a very energetic one.

The crucible is then picked up with the tongs and put in the middle of a good hot fire; if necessary, using the bellows so that it gets red-hot. When this is the case, the crucible may be taken out and allowed to get cold, after which it is broken up and the contents put into water—out of doors, as they give off sulphuretted hydrogen. Amongst the fragments in the water will be found a globule of metallic silver, which should weigh a little more than one-half what the sulphide weighed before the operation.

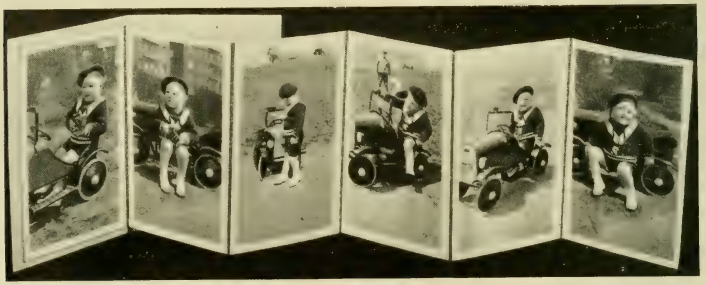
If all of the World's Waste could be gathered into one place it should furnish the wealth of Golconda and cover a state house high. S. B.

A Photographic Broadside

Something For the Amateur and the Professional

By SIGISMUND BLUMANN

Every member of the firm that makes Holliston Photo Cloth is a friend of the writer. Nat Heiman, who presides over the sales, is a prince of good fellows. I like Holliston Cloth and use it extensively, so this might be construed as a thing savoring of favoritism. Maybe so, but if what this tells proves of great value to those for whom it is written—and I don't mean the manufacturers, but the reader—then perhaps it will be condoned.



Producers who use photographs for samples, amateurs who make souveniers for their own future pleasure or for their friends, dealers who want to keep records of store-window decorations, architects who keep pictures of the structures in various courses of erection, will welcome this little scheme. It is simple, almost without added cost, and most serviceable.

Take a strip of Holliston Photo Cloth of sufficient length and the right width and carefully mount on it a series of prints related to one subject. Put under pressure to dry smooth and even. When dry, fold accordeon fashion and if necessary trim. Your broadside is complete.

Mounting with Holliston Cloth is easy. Rapidly pass the material through a tray of clean water, lay on a sheet of clean blotter, place the prints on it, lay a clean muslin cloth over the whole and with a roller squeegee press out the superfluous moisture. Lay the mounted prints smoothly on a sheet of glass or other hard even surface and put another sheet of glass or smooth board over and dry under pressure.

Glossy prints so mounted retain their gloss. The backing being of cloth and of tough cloth gives strength and perfect hinging. Fold-

ing is easy. The added cost would be less than three cents, the extra time consumed less than three minutes. The added value quadruple.

For each series of subjects use appropriate colored Holliston Cloth. The genial Nat Heiman sent me a series of charming child pictures mounted on gloomy Navy blue. They should have been on light buff or pale gray. The blue would serve wonderfully for structural and factory pictures. And it will astound you to find what added pleasure any print backed with the snow white texture can give. It feels valuable to the touch, it has an added value to the recipient and it lasts as much longer as cloth of the toughest sort lasts longer than paper.

Compliments to you, Holliston Mills. As long as you make so good a product you are welcome to all of this. Whenever, if ever, your quality is allowed to go down I shall be equally bold in letting our readers know. And friendship will cease, automatically. But I'm banking on you fellows to never do anything like that.

GRAY DAY ON THE SHORE

By Bert Leach

Pearly mist
At moonset,
And amethyst
At dawn;
A veil of clouds
The sun enshrouds,
And misty spirits ride in crowds,
From off the sea
Across the lea,
They ride the winds that gallop free
On—on—on.

Grayer grows
The mid-day,
And faster flows
The cloud;
The breakers roar
Upon the shore
Like giants chained forever more,
And sea birds cry
In voices high
Like blind wraiths wailing through the sky,
Loud—loud—loud.

Over all
A silence
At evenfall,
And dread;
The peaceful waves
Are as the graves
Where but a voiceless spirit raves;
No moon, no star
To glimmer far,
Black, black earth, sea, and heaven are,
Dead—dead—dead.

Paper Negatives For Pictorialists

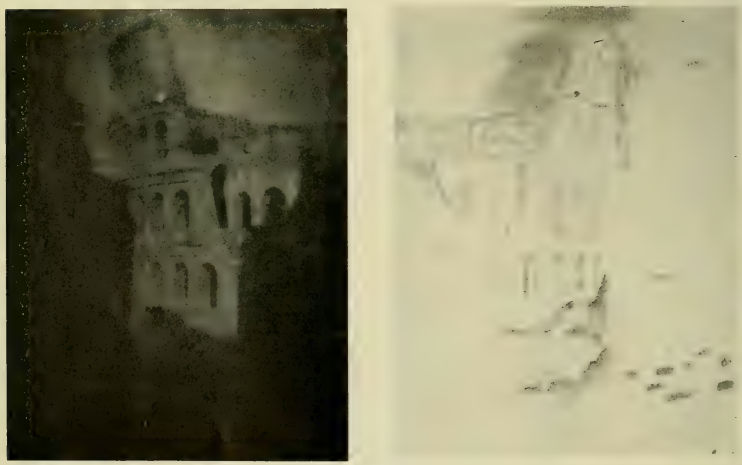
Sigismund Blumann

Illustrated with the Masterpieces of H. Y. Summons

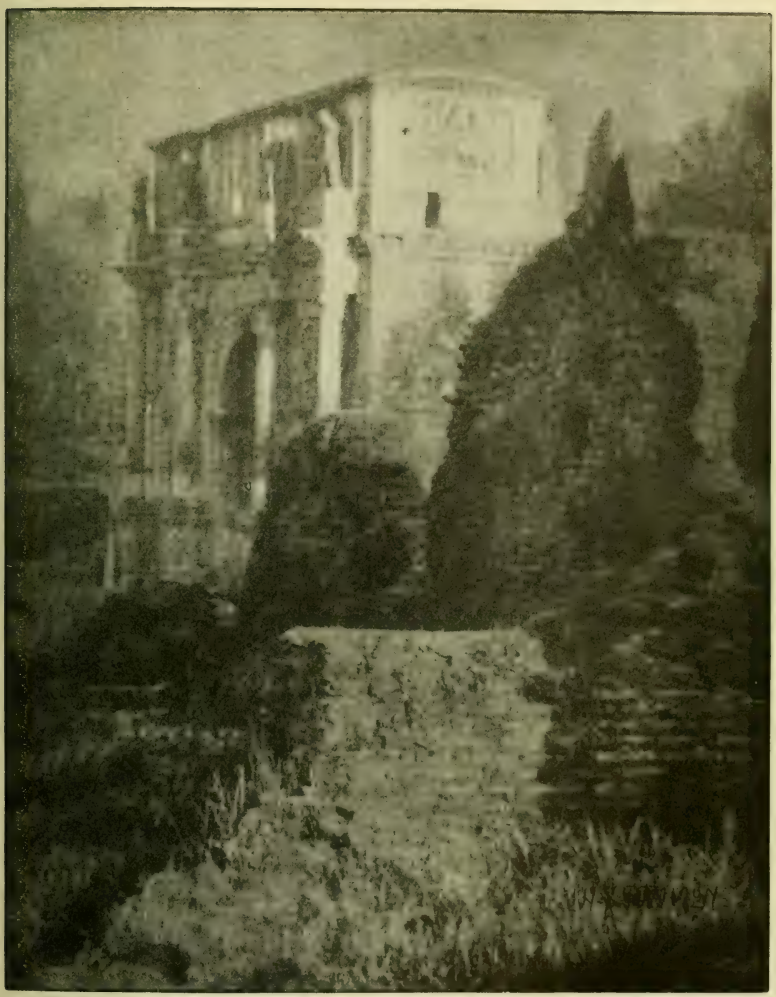
Periodically we are barraged with letters on some one subject and, oddly, enough the same subject seems to occur to many in diverse places at about the same time. After a lull of several years we are getting requests for something on paper negatives. Some want to know how to make prints transparent. Others desire particulars on what papers to use and how to proceed with them. It shall be my modest effort to supplement what Mr. H. Y. Summons said about two or three years ago. He is beyond a doubt the one man who carried the process to its ultimate perfection. His prints are in some instances reprinted herewith for their lasting value and as best illustrating the possibilities of paper negatives.

Quite in the spirit of one of our readers I took Mr. Summons text and followed his instructions. Working that to success, as far as my abilities permitted, I then essayed a few original stunts and these follow.

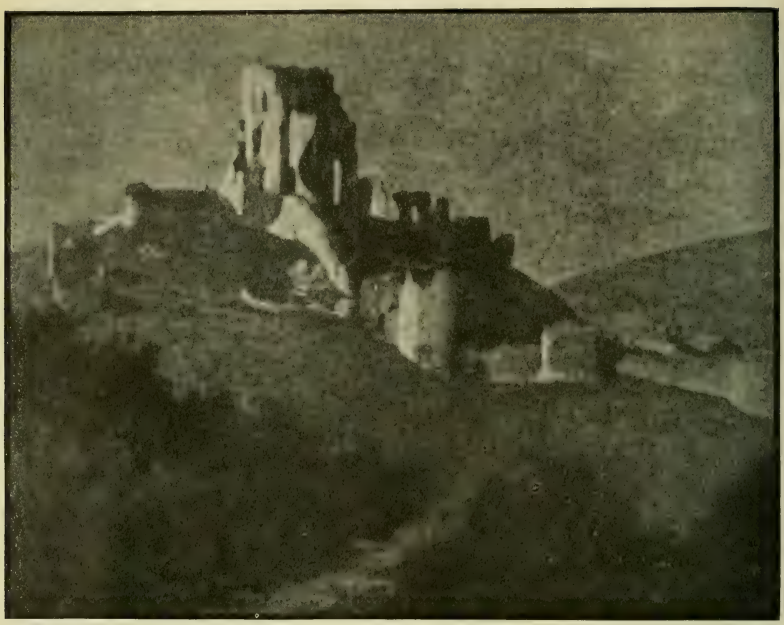
Making a paper negative is as simple as making an ordinary print. Presuming it is to be an enlarged negative all you need do is make an enlargement, properly exposed and well developed on



Showing Work on the Paper Front and Back



An Ancient Arch — *H. Y. Summons*



Corfe Castle *H. Y. Summons*

single-weight bromide paper of selected texture. Some papers on the market have less grain than others. A matt surface is to be preferred. Velour Black, Haloid Press Bromide, P. M. C., Ansco, Gevaert, and Drem Bromoil paper are all recommended. The last named is rather thick but gives beautifully modulated prints.

This positive, fixed and dried, is put in the printing frame as if it were a negative and on it is placed another sheet of the same paper and a print is made by artificial light,—a forty watt lamp at six feet is a good basis for standardization. This negative print is then developed and furnishes the negative from which all future prints will be made. The exposure for the negative should be rather over the normal and the development be carried to the point where the dark parts are fairly blocked up and the whites faintly fogged.

The control possible is unlimited. You may work on the first or positive enlargement with pencil, crayon sauce, or india ink, you may work more on the second or negative print, and you may do this work on front and back. Highlights can be worked in, shadows



Canterbury *H. Y. Summons*

worked out, backgrounds drawn, pen-and-ink effects, cross hatched or pictorial backgrounds created, and what not.

When my experiments with Bourges Film Screens brought their possibilities to my fingertips I made a portrait of myself, for want of another, better subject who would as patiently submit to sittings, and worked it up to a point where one Salon accepted it when it was submitted by a friend to whom it had been presented, and I am compelled to admit it is a piece of good work. And it was so easy that anyone who will devote a purposeful, serious hour of work can do as well or better as in him lies.

Of course the personal element enters into the proposition. What handwork you do will depend for its merits on your taste and skill. If you cannot draw, if your knowledge of light and shade is nil, you can make the paper negative as well as another but do not attempt original work on it.

There will be grain in the final print. A grain that is agreeable and as you can see from the illustrations, artistic. The objectionable stipple one might expect is lessened by the two successive



A Stately Pile *H. Y. Summons*

printings through the texture of the paper. The dots of one seem to neutralize the dots of the other.

There should be a judicious choice of subjects. Small prints with much detail are to be avoided. The effect is broad, but not aggressively so unless that be sought, and the subject should have vigor and dimension to suit the treatment.

Do not attempt to oil, wax, or otherwise bedevil the paper. There are a hundred recipes for making paper translucent and not one of them has ever given me a negative equal in general printing merits to the plain untreated paper. If you must experiment try Castor Oil thinned with alcohol and ether, or mineral oil and gasoline, or vaseline rubbed in and ironed out with a fairly hot iron, or Canada balsam and turpentine. Then be satisfied with your approximate success and let them alone, going back to the simpler way by which you can really succeed.

If this seems too easy to be true, try it for yourself. If you fail write me about it and send me a sample of your failure. But please do not take time, yours and mine, to tell me how you failed trying some entirely different method. This article shows you the way, follow it and when you are proficient, invent ways of your own. By all means try paper negatives.

Our Baby

A Living Biography in All the Glory of Its Color and Motion

Herbert Brannan

When our baby was about a month on the other side of the Blue River, which means in the age of expectancy, the good wife and I began planning how to perpetuate its changing beauties and keep a living diary of its growth. We never had particularly interested ourselves in moving pictures beyond the going to the neighborhood showhouse but now this was a real issue and it required thought. What worried us was that it threatened to require money.

"Let's get come catalogs," said the wife. We got come catalogs and they were all sources of temptation. Finally we decided that nothing less than colored films would do. To our astonishment we found that the original investment would not be so terrible and that the running cost would be about four or five dollars a reel, all told. Colors it was and colors it is.

Reading in Camera Craft about Cine Kodak Color Films with millions of lenses in the emulsion and reticulated emulsion, filters and so forth somewhat intimidated me, for I was going to be the operator.

"Let's go to the store and have them show us," said the wife. She is full of good suggestions. We went to the store and they showed us. The loading was no more complicated than on our ordinary roll-film camera and the procedure even less irksome. We didn't have to take the exposed films to the drug store. The carton in which the reel came was imprinted with blank lines to fill in our names and the directions to the plant at which they were to be finished was ready for mailing.

We bought the camera, we bought the projector, and we bought the two reels of film which were to be wasted in trial and error. Baby was now due in another two weeks and we experimented on the garden, on one another, and on our friends. The films were mailed as directed and came back to us at no additional cost. It seems the price of the film covers the whole job.

Somewhat tremulously I threaded the projector and we prepared ourselves to withstand the disappointment of dismal failure. The show was astoundingly good. The colors were startlingly real. We had not appreciated in the least how good a motion picture camera man I am. Or, maybe, how easy it is to make colored motion pictures.

This is being written at a time when Junior is nearly a year old and I am ashamed to tell you how many feet of film have been ex-

posed to its ever changing beauties. We can in a few minutes review how he looked at two days with an ingrowing face but a heavenly resemblance to his dad. How he looked getting washed,—and he needed a lot of washing,—how he looked being fed,—and he took a deal of feeding,—and how he looked yesterday and the day before, and the day before that in every phase.

Ask the wife how she likes the shows we put on with just ourselves for audience. Ask me how much money will buy those films. Just try and buy them. We have put less than twenty dollars into this biography of our first baby and in an hour we have the ability to get more pleasant family history, more authentic, more vivid, than ten volumes of written text.

Twenty dollars is a lot of money but we have spent more in worse ways and gotten less. Twenty dollars for a millions dollars worth is the way we estimate it. This is our baby you know. Our own, our first. Maybe we shall taper off on this one and maybe we shall do next to nothing when the next one comes but I doubt it. Why it is a miracle which transports us to see anything in the colors that Nature alone can paint, and Nature never painted anything half as fine as our baby.

You may want to know how I worked this camera in order to make the first attempt successful. I shall tell you in a few words. I pressed the button and aimed the lens at the kid. The camera purred like a tiny automobile, till I stopped it with another motion. When the dial showed the reel had been run off, I took it out and boxed it as it had come to me, sent it to the makers as told before, and waited for its return. There was no complicated figuring of exposures or apertures. It just ran itself.

You feel like saying something incredulous and sarcastic. Save your remarks till you have tried the thing for yourself, then say it to yourself.

FRIENDSHIP

Iva Reed

If we could part the clouds of imperception
And learn of love its heritage,
We'd prize a friend, not only for affection
But for the powers he can engage.

For though it's joy to know a friend's devotion
Shall never waver while we live,
By far our noblest deeds, our best emotions
Are called forth by the love we give.

Exhibition of the Work of Members

Camera Club of New York

By One of the Judges

This article, sent by Joseph Bing, whose energy had much to do with the show, was written as he puts it, "As a sort of Syndicated Report for the Photographic Press," by John Tennant. Knowing the Camera Club members we are assuming no risk in saying it must have been well worth seeing.—S. B.

Let me first disavow any intention of giving here a critical survey of this exhibition—after the fashion of the "salon critiques" epidemic in our journals during the past few years. The annual exhibition of the work of members of the Camera Club of New York is, primarily, a family affair; born of a desire on the part of the Print Committee to encourage local talent and to give every member of the Club, who cares, a chance to see what his fellow members are doing in "pictorial photography," from whatever slant they interpret that ubiquitous and iniquitous phrase. That a large part of the collection is to be sent for exhibition to the camera clubs of other cities is but further evidence of the Club's visualization of all amateur photographers as one family. That judges were chosen to award a "First Prize" and six "Honorable Mention" was done simply to spice the adventure.

The exhibition, held at the rooms of the Camera Club, Broadway and 68th Streets, was open to the public throughout December, and the steadily increasing attendance of visitors from its opening to its close, doubtless stimulated by the excellent reproduction of some of the pictures shown in the gravure supplements of the metropolitan newspapers, abundantly evidenced a revival of public interest in amateur photography.

About 150 prints were shown, of which 142 were submitted in competition by members, and 5 prints sent by honorary members, non-competing. These last included two attractive still lifes in tricolor carbon by F. G. Tutton; a characteristic "Bit of New York" by Arthur C. Banfield; an intimate portrait of "Pat" (a dog) by Frank V. Chambers, and a delightful print "Evening in Nuremberg" by that master in bromoil printing Dr. Emil Mayer—perhaps the best print on the walls, all things considered.

It was a thoroughly interesting show; in variety of subjects as well as in the treatment of the widely different subjects or themes chosen; in freshness of conception and viewpoint, and in the diversity of methods employed in making the prints. Among those competent to make the comparison, the opinion was generally expressed that the exhibition as a whole revealed a definitely higher average

in quality of achievement than was seen in the members' exhibitions of the past few years. This, of course, is as it should be, but 'twas not ever thus and the advance deserves recognition. To my mind this advance in pictorial quality is the direct result of the splendid succession of exhibitions which the untiring enthusiasm of Mr. Floyd Vail and Mr. Joseph M. Bing has placed on the Club's walls during the past ten years, representing the cream of the world's work in pictorial photography.

This was especially observable in the keen sense of the significance of design seen in T. H. Arnold's "Portrait of Miss Snyder," L. A. Monahan's "Sand Rifts" and John Downie's "Rhododendron Shadows"; in the appreciation of the charm of masses of delicate detail when well balanced and skilfully accented, as in Dr. Emil Mayer's "Evening in Nuremberg," John H. Kiem's carefully thought-out "A New Jersey Pastoral," a bromoil transfer of rare beauty, and Floyd Eugene Vail's "September Afternoon" and "Reflections," both bromoil transfers; and in the bold examples of composition in contrasts, as in C. J. Crary's "Hexentanz," a sunlit, blasted pine tree against a hillside in shadow beneath a passing cloud; and C. H. DeForest's "March Thaw," a brook with rich darks opposing masses of melting snow.

The few portraits shown were impressive. Valentine Sarra's portrait of "B. Snelly" easily dominated the exhibits of this class, a large head in profile forming a richly dark mass against a vibrant, high-keyed background; a fine characterization of its subject. Dr. Theron W. Kilmer, in his three portraits of men, seemed hardly to measure up to expectations based on past work, but his "Chief Rankin" was masterly as a character portrait, marred only by the conflicting light mass in the fire chief's helmet, which detracted from the lighting and modeling of the face. H. L. Taylor's pictures of his children charmed one by their unconscious simplicity and feeling. J. H. McKinley closely matched Sarra's fine print, already mentioned. in his "Orlando Rouland," a portrait vigorous in handling, finely modeled and well carried out in the print. The head of a young negro "Francisco Javier Morales" by Dr. Charles T. Ramsden attracted me as embodying many desirable qualities.

A striking example of the control possible in bromoil printing was seen in Joseph M. Bing's "News of the Day," in which an obtrusive background of interlacing tree branches was deliberately pushed back and softened in tone and definition to give a more pleasing perspective. This device definitely improved the pictorial effect by introducing a third plane into the picture, thus enhancing the value of the dark figure sealed on low-lying rocks in the foreground. Another fine print contributed by Mr. Bing, was a straight, untouched bromide in which a group of old buildings in high key

tones was seen under the dark arch of a roadway bridge, the whole presenting a most agreeable design.

The significance of pattern, cleverly and boldly handled, gave effectiveness to "The Tower of Chillon" by W. R. Laity, in which zig-zag lines and angular dark forms led the eye up to and along a receding curve of lake shore. Perhaps it was the absence of this stimulus of pattern which seemed to make Floyd Vail's four prints less interesting than usual. His "Winter in Gotham," showing the towering buildings which fringe the lower east corner of Central Park, New York, was, however, a very pleasing thing, the wintry atmospheric effects being effectively rendered in the gray blue color of the print. Otherwise I liked Mr. Vail's black and white prints better than the two printed in color.

Dr. Charles Krumweide showed three landscapes, all in bromoil, which added to his reputation as a pictorialist, and as much might be said of Charles M. Kent's "Winter" and Amasa Walker's "Duke Road," a bit of straight photography of fine quality.

Of the three or four nudes which found place on the walls H. Richardson Cremer's "Grace and Beauty" was perhaps the least distressing, by reason solely of the skill with which Mr. Cremer handled the drapery and the lines and terminations of the figure.

W. H. Zerbe contributed a rarely beautiful arrangement of "Dogwood," a Fresson print exhibiting a fine grasp of negative and print making. In technical perfection, however, measuring this by the old standards of arrangement and lighting of the subject and chemical effect, Dr. Maximilian Toch easily led the van in his "Reflections," an irregular weaving of light and shade on the surface of a sunlit brook, to which the Blue Ribbon of the exhibition was awarded.

Space forbids further comment in detail, but I must mention, simply for the pleasure they gave me as pictures: John W. Allison's "Moonlight in New York Harbor"; A. B. Pacini's "Homeward the Ploughman", (figures darkly outlined against a windy sky at sunset); O. R. Mills' "Spring", a pool with swans—rich in tone values and carefully designed; Col. J. M. Andrews' "A Dead Calm" (boats, white sails, water and sky); Dr. J. B. Pardoe's four prints (carefully handled compositions but falling short in print quality); Dr. D. J. Ruzicka's "Winter Landscape" with its delicate values of snow and atmospheric effect; and Dr. Henry Kreuder's "After the Shower."

The printing process most favored by the exhibitors was, of course, bromide; next in favor came bromoil and bromoil transfer, followed by chloride and scattering examples by the Fresson, oil, gum, carbon, kallitype and platinum methods. The Print Committee, deserving of all praise for good work done in selecting and

hanging the prints was composed of Joseph M. Bing, Chairman; Francis G. Russell and Valentino Sarra. The Judges, responsible for the awards, were Dudley Hoyt, famous New York photographer; Richard Clark, of the Art Department, New York "World," and John A. Tennant, Editor of "The Photo-Miniature."

Portrait Lens

Thomas Southworth

Who was it that said "Fools walk in, where angels fear to tread"?

However, I'm not going to make any apologies for writing under the above caption, for the reason that that which is to follow is not going to be a series of dogmatic statements, but rather a series of suggestions that photographers may, like myself, investigate in their own way and cull therefrom anything that they may find of value.

Recent events have had a decided influence in the further investigations I have made in the use of the FRONT ELEMENT ONLY of the Petzval type lens. This is a subject I have brought out once or twice in Camera Craft, but only in connection with Projection Printing, where I have undertaken to show that such a lens will yield prints of a quality as to brilliancy and softness,—without fuzziness—that defy identification as to how made.

May I, before taking up my main subject, make an additional suggestion to those I have previously made on the subject of Projection Printing. I have already explained that the front section of the Petzval, or old style Portrait Lens, is the ideal instrument for projecting from portrait negatives, and that between the lens being used wide open and stopped as little as F 5.6 there is a point that will satisfy any taste as to sharpness or diffusion whilst retaining the brilliancy of a contact print from the same negative.

The foregoing has been my practice for several year; however, I have recently adopted a modification of this practice which reflects in a fine improvement of quality.

Having before me a 5x7 negative of average bust figure to project to say 8x10, I usually stop my 2A Dallmeyer front lens to about F 4⅓. If the degree of projection is to be less than that, then my stop would be about F 4½ or a fraction more, and where the image is to be the same size or but a trifle enlarged, then my limit,—F 5.6. At the latter point the image is almost as clear cut as would be a contact print.

The modification referred to is a matter of focusing every image with the lens stopped to F 5.6, making 2/3 the exposure time at that point and the remaining third with the lens wide open, capping the lens to make the change of diaphragm. (I don't happen to use a cap, I use a Packard shutter with ruby celluloid wings and the bulb rests on the bench under lens).

It might be suspected that this double exposure at different stoppings would yield a result identical with one where the stopping was exactly half way between the two points mentioned during the entire exposure. This is not the case. 'Tis true, the difference is but a very fine one, but nevertheless is there. The result is just about identical with that old stunt, which I have used for many years in my contact printing. That of giving about 2/3rds the exposure with the paper in contact with the negative and the remaining one third separated by the thickness of a piece of VERY THIN glass. Here is a double image, not detectable as such, however. There is the clean cut image with a soft veily image superimaged to take away the severity of the keen cutting lens. The interposing of one or more thicknesses of ground celluloid throughout the entire exposure time of making such contact print is but a poor substitute for this method of diffusing contact printing.

Getting back to our Projection Printing by a similar method of securing softness without fuzziness I urge those of my readers who are equipped for enlarging with a powerful arc and condensers, to try this method of double exposure. Obviously one may modify the foregoing suggestion to taste. For example, if projecting from a 5x7 negative of a group of two or three, to go to 6½x8½, the one third exposure with lens wide open (which is exactly HALF the light action) would give a little more diffusion than may be desired. Then, use the stop at F 5.6 and F 4[1/3], but be sure to determine the focus AFTER stopping the lens, as I find a change of 1-16″ difference in focus between each of the standard lens stops. This latter modification would necessitate a change of relative exposure time given so as to secure identical light time at each stop.

That which I consider I have gained by this modification in projecting printing, is a brighter reflex in the eye and a little cleaner definition, yet, giving me approximately the same degree of softness.

Back to my text. The shortcomings of even the very best of lens for portraiture are familiar to all who have been in business for a reasonable length of time. I was looking over several "factory made" prints sent to me for a special purpose. They are beautiful things,—8x10 bust figures. One of them is of a lady in 2/3 or ¾ view. The near eye is in nice focus, the rear one doesn't match up in definition. We're all accustomed to that, but it's a fault just the same. I suspect that negative was made with a lens of from 12 to

to 16″ focus. Maybe 18″. Who is to blame, I'd like to know, for this thing we photographers have dropped into, of using lens that are too short of focus? Is it the manufacturers, so as to put more speed in a lens, or it it because too many photographers have too short studies? There is one thing I'm willing to be very positive about, there is NO LENS that by any trick or fancy calculation can be made to yield truer Drawing except by increase of focal length. This is absolutely impossible,

Now my 2A Dallmeyer is about 13″ focus. I use it on 5x7 only. I get one foot sharp of one of my baby sitters and one maybe quite indistinct, especially if seated sidewise. I can hardly recall making such a sitting with both feet forward because of both distortion and shallowness of focus when using no greater stop than F 5.6. And you've all had that experience, too. Yes, there's a remedy, but it requires just about double exposure time, which is no worry at all to the man using the Flashlight. By using my lens in negative making as I do in my projection printing, I no longer mind how my young subject is posed. I find, however, that since there is no very clear cut point of focus when using my lens in this manner, and my eyes not being as young as formerly, I must stay under the cloth a little longer than I would were I using the complete lens which, as all know, comes abruptly to a sharp focus and as suddenly leaves, when racking the camera back to and fro. Obviously, these symptoms indicate that there must be a double gain in focal quality if there is no area that is microscop ılly sharp and the focus comes in slowly. I do not pretend to say that the latter feature which indicates a greater depth of focus, is brought about by the use of the single lens, alone. It must be remembered that in making this change, the camera has been backed from the sitter a number of feet. What was a 13″ lens is now being used as an 18″ one. The fact, however, that there is no point of acute sharpness when using the lens in this manner DOES have an influence in giving our negative the appearance of having greater focal depth.

Let me warn anyone who may undertake to investigate these various features of using a single lens, that it is very necessary that the focusing should come AFTER the stopping down. I cannot be mistaken that with my lens there is a change of the finest focal point, of 1/16″ for each additional standard lens rating. This works out in Projection Printing as well as Negative Making. I've made too many and too careful checks to be in error about this, in both processes.

And in Negative Making, as in Projection Printing, I find that favoring the face by adjusting the lens so that its center will be in alignment with the face is quite desirable. In the case of projecting, the negative face and center of lens are of equal height from the

floor or bench; when Negative Making, the front board is lowered so that the lens center is the same height from the floor as the image of face on ground glass. Focusing will require more care, BUT ONCE SECURED, I "shoot" a dozen films on a baby without again referring to my ground glass,—quite frequently.

If you make no projection prints, and let us say you are about to make 5x7 or 8x10 bust figures, follow these rules, but make a few exposures with the lens ALMOST wide open. If you have not tried this, you have a very pleasant surprise in store.

By "almost," I mean a diaphragm reading of about F 4⅓ or F4½. If the head is going to be quite large, then make an exposure WIDE OPEN. It won't be the last one you will make in that manner.

Yes, I can make groups in this way, but I have not made more than three or four figure groups, as this is about as large a group as comes my way, furthermore, since using my lens in the manner described, I've had no complaints about large hands or feet for the simple reason that this fault is entirely eliminated. I try to get the best possible focus in the beginning, and spend as little time in the doing of it, and sometimes I get Tommy to check up on it with his young eyes, THEN I shoot my dozen shots as quickly as possible minus that focus worry.

Now don't anybody feel that these things apply only to the lens I've been talking about. It may be that this particular lens has a little edge on some of the other Petzval or near Petzval types, but I have found unnamed Portrait lens in other studies—lens long laid aside—which yielded Projection Prints of a quality hard to distinguish from those I secure here with my own pet lens. I have an old 3B Dallmeyer lying idle here which also does about as well, and it is a fair indication that such a lens behaviour in Projection Printing will not fall down in these qualities when put to Negative Making.

May I, without appearing boastful, quote from a letter I received within the last week, from a northern photographer who had been making public enquiry as to "Why is it that Projection Prints do not have the pep and brilliancy of contact prints." I had written him and sent a projected print for his inspection. Here's the substance of his letter of thanks, almost verbatim. "Demonstrators from all the big concerns have all tried to explain but none have given me any satisfaction. None have ever brought a projected print in here that has the quality of this one. I chased around and found a single lens, and I'm exuberant over the results I'm getting."

I believe the trouble about getting brilliant projected prints is the multiplicity of lens surfaces that the modern lens have. The

light reflected to and fro from one surface to another, within the lens is not going to help the brilliancy of image.

Take a modern anastigmatic lens, stand in a room lighted with a single electric bulb. Let this reflect in the lens at a slight angle. You will see "millions" of reflections.

A number of years ago I had a 26" Voigtlander Euroscope,—a lens of but two rather thin elements,—also a fine 8x10 Anastigmat, of about 16" focus. Sometimes I used the one, sometimes the other. (Maybe I didn't have to do some backing-up using that 26" lens on a 5x7 half or three quarter figure, but I did it. It was no trouble at all to tell which lens made any negative that had been made by one or the other. The BRILLIANCY of the Euroyscope made negative proclaimed it. It was not altogether gain when we abandoned these old simple form of lens to embrace the modern anastigmat with its multiplicity of elements and air spaces.

I might have furnished one or two illustrations but I fear it would be rather difficult to reduce and reproduce the subtle qualities I've attempted to describe. My stories are written primarily for the fellow with ambition and the desire to investigate for himself. The only person to gain anything from the foregoing is the one who will take the time to check against this unorthodox use of the old style portrait lens and to him the illustrations would be superfluous.

And again I would tell the readers that only the persistent assurance of the Editor that my text is welcome to his clientelle encourages me to put before them what my experience suggests may be helpful.

TWIN SENTINELS

Maude Flint

Before my doorway, not far distant, stand
Two eucalyptus trees, tall giants, grey,
The slender tops of whose great boles oft sway
Their leafy boughs by gentle breezes fanned.
They seem to stretch to all a welcome hand

And how with ceremony as they say
Their cheerful greetings to their friends each day.
Their language now I have at my command.

These lofty monarchs are my sentinels!
And when each night I view the setting sun
They stand there too, like mighty citadels.
Now glowing red they gently sway, each one,
E'er casting on the scene their magic spells.
The sky grows fainter now. The day is done.



Humboldt State Redwood Park *Gabriel Moulin*

SAVE THE REDWOODS

Last summer the Angels wept and man suffered a loss from which he cannot hope to recover in a century. Thousands of square miles of forest burned over. Trees that were young when Christ was born were reduced to ashes. The damnable incendiary, the careless moron and sometimes Nature herself were to blame. The Sempre Virens and Gigantea are wet and thriving now. Keep them green for your grandchildren. Conserve the God given things on earth.—S. B.



MEDAL PRINT
Advanced Class

F. Y. Sato



SECOND: *K. Kojimoto*
FOURTH: *V. Shindo*

THIRD: *Fr. Pfennighauer*
FIFTH: *Dr. Max Thorek*

ADVANCED COMPETITION

February, 1930

Edward Aldthaus
Dr. Matthew Arendts
Haron Bakoun
Mrs. E. J. Bennet
Miss Harriet Brown
Dr. Hiram D. Chetwood
John Civellini
Miss Jane Cowl
Dr. L. C. Davis
Miss J. M. Elverson
Thomas Emmons
John Fisk
M. Ikoma
K. Kojimoto
Miss A. R. Lavenson
M. A. Obremski
A. J. Pandian
Franz Pfennigbauer
Narciso Reyes
F. Y. Sato
I. Sayo
U. Shindo
Dr. Max Thorek



MEDAL PRINT
Amateur Class
Horace Tyzack



SECOND: *J. Elwood Hoover*
FOURTH: *Charles E. Lamphere*

THIRD: *W. L. Paxson*
FIFTH: *W. H. Orton*

AMATEUR COMPETITION

February, 1930

Dr. Mattie Aeler
Harold Atwood
Leslie R. Bailey
S. R. Banet
C. D. Bates
Gustav Bernhard
R. Braim
Anthony Clark
E. S. C. Coppock
Glenn A. Davis
Carl Demaree
Heinrich Eilweiss
Milton Everton
M. E. Frank
Anthony Glazko
A. Gonthia
Samuel Grievson
H. Y. Hara
G. Elwood Hoover
M. F. Hotchkiss
Miss H. J. Inman
U. O. Iromelli
O. Johnsen
Miss Harriet Kane
Walt Kidd
Chas. E. Lamphere
Prof. Bert Leach
H. Luscombe
I. Mawrence
R. Miles
Otto Neiman
E. X. Nitti
Herman Olmeyer
W. H. Orton
M. C. Parrish
W. L. Paxson
Chas. A. Pease
Harold A. Rathbone
Gilbert I. Rhodes
W. C. Rodgers
E. G. Royer
R. L. Saettele
Mrs. M. C. Salisbury
C. A. Scheinert
E. F. Seaman
V. Shindo
Miss Ida Sigg
C. H. Smith
Chas. L. Snyder
Dr. F. E. Sornberger
V. L. Thomas
N. Tonoff
T. K. Tsukane
J. Oliver Tucker
Horace Tyzack
Dr. P. Underheim
A. L. Velasco
Herman R. Wallin
John Whitsell
George W. Wing
C. R. Wylie, Jr.
T. Van Yahn



Some Inconsistencies But Not Unwise

The greatest difficulty that the aspiring amateur encounters on his way to Salon honors is an understanding of composition. What does the word mean in its photographic connection, not only what does it mean to the searcher after truth and arbitrary definitions but to the Salon medalist who cocks his eye, sticks out a measuring thumb, talks of lines, masses, and so forth and fails to prove any of his contentions in his own work—what in a few words does composition really mean, if anything?

It is not the Salamander that guards Walhalla. It is not the Complex Knot that even Alexander could cut, only, with his sword. It is not a mass of rules and cant phrases.

It is simply putting every part of the picture where it will help best to convey the meaning, the emotion, the spirit which moves the pictorialist as he sees what is before him at the time of making the exposure; and in the degree of his blessed innate gifts perhaps it means adding by the placing something better, finer, higher than even Nature offered at the time.

I have often been amused, not infrequently annoyed at the stock labels put upon the elements of composition by men who in the presence of trained artists shrivel up and become inert bacilli, but who, unfortunately revive in the warmth of lay ignorance to a pretense of wisdom and spout again in the terms that frighten the timid and disgust the astute from and with pictorial photography.

So many promising amafeurs devote the time to learning names which might be devoted to cultivating taste and sensibility that this pernicious posing is a crime. Don't waste your energies on pseudo learning. Get Tilney's Lessons and digest them. I don't know Tilney. From certain correspondence I can say I don't like him. But the fact is incontrovertible that an hour spent reading, studying, digesting his text is better than a lifetime piffled away with nine-tenths of the so-called pictorial sharks. Tilney knows his stuff.

Returning to composition. Bach said that playing the organ as he played it was simply putting the right finger in the right way on the right note at the right time. Now that is all there is to composition. What is the right in anything is a matter, less of conscience than of law. The rules of art are not man made. It took mankind ages to slough off the bestial crudities that raised him from the abysmal ape to Praxitelles. Beethoven was governed by harmonic laws that existed when the universe emerged from chaos into order and vibrations assumed proportional ratios.

What to put into a picture, where to put it, how to arrange the parts is to be learned from the cultivation of a refined self, from a developed sensitivity that comes of finer living, and not from reiterated phrases. In proof of which you might mingle with artists of the brush for years and never hear lines, masses, planes, atmosphere and so forth discussed with the unction that our photographic aristocracy enjoy. To the real artist these sententious labels for indefinable things are taken for granted. They breathed in the essentials in the atmosphere of their training. That is why they are artists, and so many of our camerists are slingers of fancy language.

As a closer, learn to make pictures and to compose by making pictures and by composing. Study your own work with a critical eye and think in terms of values not phrases. Watch the reactions of selected, refined people to your graphic expression of nature. Do not permit yourself to think you have expressed what you wanted to express by justifying a bum print with the remark that it is just what you wanted. A smudgy, cooked print is not a moonlight scene even though you try to redeem it with a palpably faked moon. An out-of-focus exposure is not an artistic bit of diffusion. Above all mean something. Make up your own mind what you are about to do, and why, at the time when you are doing it and the how will in due course become a reflex.

And when you have reached the proud stage when your prints are accepted by the Salons do not degenerate into one of those who make pictures to show how much better they are than their fellows but emulate yourself. Make every succeeding print better, finer, than the one before. A medal is a piece of metal but the deserts thereof are high honor. Keighley, Kales, and all the great ones are not great because they are hung in the salons. The salons are envalued by their contributions. Think that over.

Compose with your sensibilities. Man, man, compose instinctively. But make yourself sensible and sensitive. Develop instincts. Art will never be handed you in the neat package of a slogan. It exists within yourself or it does not exist for you. Poor little baby spirit. How often we starve it with words when it cries for nourishing thought and action.

CHRISTMAS SNOW

SIGISMUND BLUMANN

Hear you the jingle of a phantom sleigh
With silver bells, or do you dream
That colored trumpets blow,
And that across the snow
The reindeers prance until they seem
To spurn the very earth away?

Are those tin trumpets which you seem to hear?
Brave tinseled toys that mock your palsied age,
Brave colored, futile toys
That signified the joys
Gotten from life, and youth, and read into the page
Of fairy books! Nay, dry that furtive tear.

Old man, old man, how ruthlessly the years
Have stripped the baubles from your tree!
Your tree so gayly decked
Erstwhile, which you had recked
Should gleam with candles and be free
From ravages of time. The fears

That childhood knew were joys in thin disguise.
You breathlessly awaited dawn
And dodged the shadow's maws
To glimpse your Santa Claus.
And when at last the night was gone
By inglenook in stockings found a paradise.

* * * *

There is a lost path leading o'er the snow
To some far land of truth:
From where the hearthfire gleams
And one lone star's cold beams
Revive the memory of youth.
A long lost path that age shall never know.

* * * *

Tonight, beside the same old fireplace
You watch again and watch in dread,
Nor hope for pleasure there.
The embers give no flare,
The last faint spark upon an ashy bed
Succumbs and leaves no warming trace.

And now when terrors paralyze your breath
Their portent is so tragic, real,
That courage cannot still
The unheard sound that will
Drown out the bells. The thing you feel
The silent voice you hear is—Death.

POETIC LICENSE

To the several kind readers who do read this department, a word of assurance. Minor poets have the like privilege of their majors of writing in mood. We are not always as sad as we seem—thank God.





Sunrise on the Moon

The first moving pictures of sunrise on the moon were taken at Princeton, N. J., on May 17-18, through the large telescope at Princeton University, by Dr. John Q. Stewart, associate professor of Astronomical Physics. The mechanism was designed by Mr. Robert Fleming Arnott, who is a native of Australia and now a consulting engineer at Upper Montclair, N. J. He was assisted by his son Mr. Edward G. F. Arnott, a graduate student of astronomy and physics at Princeton, and Mr. Arthur L. Bennett, who has had experience of lunar photography at the Lowell Observatory in Arizona.

Describing this remarkably interesting feat in scientific cinematography, the Princeton Herald says: "When the film is projected it discloses within the course of a few minutes what an astronomer views in twice as many hours of constant watching through a powerful telescope."

Mr. Arnott's device consists of a Victor motion picture camera, amateur size, using a 16-mm. film and driven by a special electric motor. The camera and the motor are supported in an aluminum frame which is fastened to the "eye end" of the 23-inch Princeton telescope. Thus the lens of the telescope, nearly two feet in diameter, is substituted for the usual lens of the motion picture camera. An area of about 200 miles by 330 miles of the moon's surface is recorded. The audience sees a "closeup" of the moon. It is as though they viewed its pitted surface from a distance of a thousand miles—instead of the normal 240,000.

On one film the giant crater Copernicus appears in the centre of the visible area. The mountain walls which form the almost perfect circle of this crater or "ring plane" rise to two miles in height above its nearly level floor. The diameter of the circlet of peaks is 56 miles. The film discloses the slow variations in light and shade as the sun rises across these mountains. Because of the absence of atmosphere on the moon there is no such graduated variation between darkness and light as exists on the earth—no twilight band hundreds of miles in width. The film reproduces the contrast of the harsh light

of the sunlit regions with the dense shadow of the contiguous territory where it is still night.

As the phase progresses from new to full, the sunrise line creeps across the moon at a rate of about nine miles an hour at the equator. This contrasts with a corresponding terrestrial speed of over a thousand miles an hour. On the moon the higher peaks are fully illuminated half a dozen hours before the shadow retreats from neighboring plains.

From the initial moment of dawn, when only a few summits reflect the sun, shining like stars in a background of night, until the time when the high sun penetrates into valleys and crevasses, there is continuous and fascinating change.

The leisurely development of a lunar landscape at sunrise is one of the scenic marvels of nature. The combination of moving picture camera and telescope will in time make it easy for people generally to become acquainted with the spectacular topography of the earth's satellite.

The picture of sunrise on Copernicus was taken on Friday night, May 17 and Saturday morning, May 18. between the hours of 9:30 p. m. and 1:30 p. m., Eastern daylight time. (N. B. Add four hours for Greenwich time.) The moon was nine days old, two days past its first quarter. The great ring plain is then on the left hand edge of the bright part of the moon, and its mountain walls can be seen with good field glasses. The motion pictures were taken at the rate of one every six seconds, or 100 times slower than the usual rate. Consequently. when the film is projected the sun is shown rising 100 times faster than normal. Two thousand separate pictures are contained in the film of Copernicus, which is 50 feet in length.

Since the clockwork on a telescope, which is designed to compensate for the rotation of the earth and to keep the instrument directed at any celestial object under study, is not sufficiently accurate for photographic purposes, it is always necessary to use supplementary manual means to "guide" a telescope.

Discussing the scale of the picture, Professor Stewart said that if New York City were on the moon, it might show as a discolored dot less than one millimeter across on the film, and as a hazy blur several inches in size on the screen.

Of course pictures of lunar sunsets can be taken when the moon is waning, just as well as sunrises on the waxing moon. Mr. Arnott and his associates plan during the next year to improve their apparatus and technique. These remarkable films are of great educational value.

Cine-Kodak B. B.

We have been playing with a B. B. Cine-Kodak and are wondering if we shall be able to resist the lure of motion pictures in color any longer. The machine is so fool proof that we loaded, shot several reels, and received back from the processing plant far better results than we ever achieved from the first experience with a still camera. Allen Young distinguished himself by making really good color pictures and our own showed only such faults as came from moving the camera too vigorously while panoraming. Honestly, a child can make color movies with a Cine-Kodak and the B. B. model is especially recommended where price is part of the consideration.

The Cine Ansco

The new Ansco creation, the beautiful Cine-Ansco has been accorded an instantaneous welcome. The beauty of the Spanish leather covering, the case matched and cleverly designed, the compact, efficient look of the whole creates an immediate desire to touch and use, but conviction comes from working with an instrument of such precision and multifarious merits. Every motion is absolute, there is no tapering off or gradual accession of speed. Immediate action follows the touch of the button. You will want to acquaint yourself with this, the newest thing in amateur motion picture cameras. Ask your dealer or write to the Agfa-Ansco Corporation, Binghamton, N. Y.

Now

Is a good time to have your camera overhauled and tuned up for the coming season.

Association News

CHARLES AYLETT, 96 Yonge St., Toronto, Ont., Can., *President*
D. D. SPELLMAN, 4838 Woodward, Detroit, Mich., *1st Vice-President*
GEORGE D. STAFFORD, Chicago, Illinois, *2nd Vice-President*
J. W. SCOTT, 205 W. Fayette St., Baltimore, Md., *Treasurer*
L. C. VINSON, 2258 Euclid Ave., Cleveland, O., *General Secretary*
W. E. DOBBS, Buick Motor Co., Flint, Mich., *Chairman Com. Section*
NELSON L. BULKLEY, 855 W. 5th Ave., Columbus, Ohio
Chairman N. P. E. C.

Milwaukee Convention the Greatest

The council approved the plans for the Milwaukee Convention in 1930, the fiftieth anniversary year. A special exhibit of old photographic equipment and material, gathered from many sources, and of old examples of photography will be assembled.

George Daniel Stafford of Chicago, chairman of the committee on rules for judging photographs at exhibits, reported a new plan which the committee believed would facilitate the work and greatly aid the judges in rendering fair decisions. The rules were adopted.

Fair Trial for Members

Julian Stein of Milwaukee, chairman of the judiciary committee, reported on breaches of the Code of Ethics.

He said that charges had been made against a number of members, but that the method of procedure in the past in holding trials was not in accord with good legal practice. He read a proposal for notifying the defendant of the charges against him and giving him a fair chance for defense and the council adopted the new rules.

By-Laws Are Amended

In electing delegates to the present council a few minor flaws were found in the election rules and the council amended the by-laws to give fairer representation to clubs and affiliated associations.

The council created the offices of assistants to the vice president. This was for the purpose of giving the two vice presidents help in carrying on the work of the portrait and commercial division.

Membership and Advertising

The council left to the directors the work of formulating a satisfactory plan for admitting members, collecting dues and carrying out the advertising campaign, but the directors and the advertising committee wish to act in accord with the best judgment of members. Hence they ask members to write at once, giving constructive suggestions, as the plan must be in operation by Jan. 1.

A card originated by Charles D. Kaufmann, a member of the advertising committee of the Photographers' Association of America, is being printed and distributed in large quantities by the association for the purpose of increasing the sale of photographs.

It is a beautifully printed card on which the reading matter is:

MY THOUGHT IN SENDING
YOU THIS PHOTOGRAPH IS
THAT I WOULD TREASURE
ONE OF YOU.

At the bottom of the card is space for the signature of the person sending the photograph.

The card was tested by Mr. Kauffmann and was found to work successfully. When photographs were sent out and a card inclosed with each, the percentage of exchange photographs was very high.

These reminder cards will be put into the hands of members of the association with the request that they place them in every package of photographs sent out, so that any person who gives photographs may request in exchange the photographs of those to whom they have given.

Some persons have a reticence about sending their photographs to relatives and friends. When they receive a photograph and a card, inviting an exchange, the reticence, of course, is swept away and they are almost put under obligation to favor the friends who have favored them with photographs.

It is hoped that this exchange or reminder card will have the effect of doing away with the reserve that many persons have had.

Instructions for use of the card read in part:

Let's revive the custom of interchanging photographs between friends. Let's make every photograph you deliver pave the way for another portrait order.

"Put your customers to work for you after you have delivered their photographs.

"Tie into this new P. A. of A. sales help. Use it on every order Just imagine the combined power of every P. A. of A. member using this card on every order he delivers. It means millions of selling impressions at times when the photograph prospect is most susceptible to an appeal to have his photograph made."

The advertising committee expects that 5,000,000 of the cards will be used in 1930.

* * *

Nels M. Nelson, secretary of the Milwaukee Photographers' Association, sent out calls which resulted in a meeting of Milwaukee photographers with General Secretary L. C. Vinson of the national association on Nov. 20 to make plans for the Milwaukee convention in July.

Mr. Nelson says that the Milwaukee members will try to make next year's convention the greatest ever held by the association, particularly because it is the Golden Anniversary year of the organization. He says that all photographers in Milwaukee and surrounding territory will be asked to serve on committees and business men and women in other lines will be enlisted.

Master Photo Finishers *of* America

A. J. Cunningham, President 102 Liberty St., Utica, N. Y.
William Burton, Vice-President Kirkwood, Mo.
Fred. B. Fountain, Treasurer 435 Main St., Middletown, Conn.
Guy A. Bingham, Executive Manager Box 1020, Rockford, Ill.

Territorial Vice-Presidents

South-Western States: W. F. Honnen, Box 116..809 So. Flower St., L. A., Calif.
North-Western States: Claude Palmer 215 Swetland Bldg., Portland, Ore.
Mid-Western States: E. V. Wilcox Scotland, S. D.
North-Central States: John H. Seamans 7052 Jeffrey Ave., Chicago, Ill.
Central States: Wm. Burton 216 N. Kirkwood Rd., Kirkwood, Mo.
South-Central States: John H. Hammond Box 650, Meridian, Miss.
South-Eastern States: Elon C. Robison 115 Third St., N., St. Petersburgh, Fla.
Great Lakes States: R. J. Wilkinson 125 Michigan Ave., Jackson, Mich.
Dominion of Canada: S. C. Atkinson 1924 Rose St., Regina, Sask. Can.
Central Coast States: Walter W. Hicks 3825 Georgia Ave., Washington, D .C.
New Jersey—New York City: Jacob Brandfon 146 Greenpoint Ave., Brooklyn, N. Y.
New England States: Cedric G. Chase 53 Moody St., Waltham, Mass.
Mid-Eastern States: M. J. Koch 535 Penn Ave., Pittsburgh, Pa.

The Little Conventions

This is being written immediately after the San Francisco session of the traveling Little Convention group has functioned. And believe me they did a noble job. Thanks to the unstinted labors of Albert Hansen of the Bear Film, and a dozen finishers in outlying cities who sent cards urging their competitors and fellow workers to attend, the hall was packed. Men and women came from within a radius of three hundred miles and stayed in the hall to the last word of the last speaker on the program. What they received in practical matters they know. The moral effect was such as to send them home with a higher respect for their craft and a greater self esteem for being in it. It was the largest meeting the Flying Squadron from the National yet had enjoyed. They enjoyed it. Such intent listening, such rapt attention, so many making notes—these were high compliments.

There was not a minutes padding. The program was as full of meat as an egg. No entertainment was mixed with the business program. No delays. Bing, bing, bing. One talk followed the other, one subject succeeded the preceding. A. J. Cunningham held his audience in a silent attentiveness that reacted upon himself toward bringing out the best he had. R. J. Wilkinson was on his feet before the applause had died down and carried the gathering with him into the plainest, most thorough exposition of service merchandising I ever heard. O. Griswold showed The Three Call motion pictures and recited the captions in so meaningful a way that the lessons sank in.

The personnel was fortunately selected. Tux Cunningham has a sense of humor and a native wit that sweetens his most matter of fact business talks. He has, more-

over the faculty of cracking his joke and getting the crowd back to earnestness with promptness.

Wilkinson talks calmly, makes no emotional appeals, twinkles his eyes and gets the smiles when he wants without conscious effort, and knows his stuff. To my mind his talk should be put in booklet form and sent to the members as a concrete text book on Business For the Photo Finisher. The pie he cut to illustrate amused me immensely. The manufacturer got the first and tremendously largest piece and with subconscious virulence the speaker mashed up that part to a mush. And how tenderly he conserved the tiny sixteenth that represented the Finishers share. Then quite humanly he ate it. Isn't that what we do with our share of our business?

Griswold is always a frater publicum. We like Gris before he opens his mouth, and when he speaks, unaffectedly and man to man, we love him.

The banquet filled a large dining room of the Whitcomb Hotel. The fare was splendid. Sigismund Blumann was Master of Ceremonies and as himself is writing this is enabled to say his duties were performed wonderfully well. He knows that is so for many told him so, polite souls. The speakers acquitted themselves in a manner that brings honor to Finishers. We have humorists and orators amongst us. Tux threw a few fast ones and got across with some serious bits. Wilkinson with his dry humor made us inwardly grin and after his contribution to the serious side of things sat down with the esteem he had earned increased the more. Griswold had the best of it, however. He brought a message from Rochester of such magnitude and importance to the craft as made his talk the climax. What that message was is not divulged at this time. It was particularly for Photo Finishers and rang the bell on every cash register. Ex-President Webb of the Northern California Division, and President Fourness incumbent President, spoke a few words but pregnant words they were.

And then the writer closed the San Francisco Little Convention of the Master Photo Finishers of America with an appeal to get together, keep together, and give the human element a chance to leaven the sordidness of life, a leaven that does not weaken enterprise or slow progress but on the contrary makes men prosper more and live better for cooperative efforts and unified thought. That is his favorite topic and he prays for the power to put it across.

1930 Western Junior Conventions National Association Speakers

A. J. Cunningham, Utica, N. Y., National President, Master Photo Finshers of America.

R. J. Wilkinson, Jackson, Mich., National Terr. Vice-President for Great Lake States.

M. C. Griswold, Rochester, N. Y., Chief, Photo Finishing Service Dept., E. K. Co

Industrial Motion Pictures

"The Pako Photo Laboratories, Minneapolis, Minn."

"The Brunner Method of Print Checking and Sorting."

"Intimate Glimpses of the Washington Convention."

"The Good Print Count Method of Checking."

"Three Minutes A Day to Obtain Accurate Print Volume Count."

"The Improved Eastman Automatic Glossy Dryer."

Industrial Slides

"Illustrating Various Successful Local Photo Contests."

"Illustrating Selling the Public."

"Dealer Delivery Systems."

"Dealer Trade Bulletins."

"The Improved Eastman Glossy Dryer."

Appliance Exhibits

Special showing (1) New Eastman Printometer. Automatically judges contrast of negative and permanently registers grade of paper and units of exposure for correct print exposure.

(2) Sprague-Hathaway Auto - Timed Printer. Electric operated automatic timed printer, as used by many of country's finishers at this time and advantageous in connection with Printometer.

Other appliances and materials shown by other manufacturers and dealers.

Special Exhibit of Advertising Materials

The entire Washington convention display of photo finishing advertising and shop forms will be on exhibition.

AND THE PRINT METER DID ITS STUFF WONDERFULLY





Bert Leach, Poet

It has been our glorious privilege to appreciate several poets who through the pages of Camera Craft have been able to sing their songs to an audience they might otherwise not have reached. Challis, dear and noble soul has warmed our heart to its cockles with kind words and Bert Leach follows with the honor of letting us be the medium of his Muse. The portrait will once more show that poets are not made of ordinary clay. Note the keen eyes, soft and kindly, but seeing romance in a flash, character in a glance, stories in an incident; the sensitive mouth; the musician's forehead; the something one cannot catalog that marks the artist.

Bert Leach is a teacher in the Portsmouth, Ohio, High School. In that the present writer finds one big thing more to share with him.

Our readers seem to like verse. Once letters came crying outrageously at a quarter page now and then given to poetry. Now we receive more letters praising the policy and some asking for more. We cannot make photography share with poetry this magazine devoted to the former, but we have proven that the lovers of the beautiful and the fine cannot be limited to just one sort of beauty. The musician, the painter, the poet, the artistic photographer have one great thing in common. They are entered in that symposium where the Sister Muses preside.

And Bert Leach is going to give us pleasure in the succeeding months as one of the galaxy of poets in Camera Craft in the train of which your editor is glad to trail in his all too minor way.

To Our Friends, Thanks

Miss Reed and your Editor desire to send a bit of their hearts' warmest emotions to each and every one who helped to make their Christmas and New Year happier with a holiday card. They numbered into the hundreds and in many cases contained messages of personal and intimate good-will. If it were possible to write each sender what we feel it should be a joy to do so but that being prohibitive, kindly accept this and let our sincerity carry it over. May every reader have a prosperous, healthy, and happy life for the coming year and many years thereafter.

Boy Scouts Anniversary

The twentieth anniversary of the Boy Scouts of America will be celebrated during the week of February 7th to 13th. The principal events will occur on the 6th which is the true anniversary date. Originally a purely military organization it has grown into one of the greatest and most potent influences for mental, cultural, ethical growth of the youth of our country

and its activities have aided in civic and community welfare. In, perhaps, an all too practical age the fact that altruistic objects have transpired into actual achievements trumpets from the houestops that the Boy Scouts deserve not only our approval and applause but what help, morally and financially, we find it possible to give them.

Kaye of Hirsch and Kaye

A friendship that is so general that it takes in men and women outside of his business, so wide that it reaches from New York to San Francisco, and for aught we know around the world, that is what we find as we travel, as belonging to Kaye of the old house of Hirsch and Kaye. Our good friend recently traveled in the Orient and even in Hawaii his remembrance of local friends moved him to write. We received a cordial message from Honolulu. He is home again and from his desk dispenses the cheer and goodwill to which his employes and visitors look as to a benignant sunny spot on a dark day.

Death of Val Linhof

We regret the sad duty of reporting the recent death of Mr. Val Linhof, the founder of the Linhof factory, after a long illness. Mr. Linhof was highly esteemed as a thorough exponent of the old school of German precision instrument makers who have done so much to make this country famous for high-grade cameras. The business will be carried on as usual under the direction of other members of the family.

Mother-Child Competition Meeting

On the evening of Tuesday, January 14, a fairly well attended meeting of the portrait photographers of this district was held at the Clift Hotel for the purpose of hearing Mr. Asmus explain the coming Mother-Child competition planned by the National Photographers' Association. The rules and objects of the proposition were explained at length, advance showings of the national advertising were shown, and an opportunity was given to see at close hand the printed matter made for the photographer to mail from his place of business. Four letter folders and a folder business card were offered at very nearly production cost to members of the association. There was a protracted debate which seemed to lead to general endorsement. Mr. Asmus is a most agreeable gentleman and impressed his listeners favorably which is a good part of conviction in questions propounded.

Paul Franke Visits America

Mr. Paul Franke, of the well-known factory of Franke & Heidecke, Braunschweig, Germany, has just returned to Germany after a short visit with the United States distributor, Burleigh Brooks.

This was Mr. Franke's first visit to the United States, and he reports an intensely interesting stay in New York City, as well as a pleasant motor trip as far as Portland, Maine.

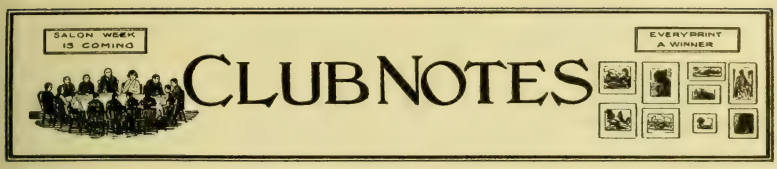
It will be recalled that Franke & Heidecke are the makers of those wonderful precision stereo cameras, the Heidescope and Rolleidoscope.

Recently this factory brought out the new roll film reflex camera, the Rolleibex, which has been so much talked of. This camera proved the outstanding achievement of the factory for many years, and it is now a popular success the world over. Notwithstanding the fact that an addition has been made to the factory already to take care of its output, and Mr. Franke reports production in day and night shifts, deliveries are still not fully adequte, and a still further addition to the factory is now being rushed to completion.

Mr. Brooks is to be congratulated on the addition of this camera to his other popular lines.

Heyde Exposure Meter

The Heyde is an efficient light meter of the light-wedge type using a blue screen and revolving disk slide-rule device for the computations. It is of convenient size and shape and readily goes into the vest pocket. Five days trial is offered any prospective buyer by the Herbert and Huesgen Company, 18 East 42nd Street, New York, N. Y.



Forthcoming Exhibitions

March 22nd to April 29th, 1930, Pittsburgh Salon. B. H. Chatto, secretary, 1300 Milton Avenue, Pittsburgh, Penna. Closing date February 22nd.

May 1st to June 1st, 1930. Second International Salon of Chicago, held under auspices of the Chicago Camera Club. John Skara, chairman, 31 West Lake Street, Chicago, Illinois. Closing date March 15th, 1930.

May 25th to June 10th, 1930. Fourth Annual International Salon, Poland. Photographic Society of Wilno. Kazimierz Lelewicz, Wilno, Jagiellonska, 8 M. 21, secretary. Closing date April 25th.

Newark Camera Club

When we see the School of Photography announced we repeat what we said of and to the Cleveland Photographic Society, Inc., when it instituted its school: Good work in the right direction and a move that insures success. They do not do so much dancing and card playing at the Newark or the Cleveland, though entertainment is not slighted either, but they do mightily pursue the improvement of the members photographically. They get their members on a photographic platform and deliver a photographic administration. This way they do not have to compete with the dozens of other organizations that have dancing and bridge parties. They get the photographic minded and teach them to become photographically skilled. They get them and they keep them and own their own building and never worry about finances.

Pittsburgh Salon

Oh name with which to conjure! Men say disparaging things of the Pittsburgh Salon and turn with high ambitions to making prints in the hope of acceptance there the while they know that being on Pittsburgh's walls means fame. From the twenty-second of March to the thirtieth of April the show stays on the walls of the Art Galleries of the Carnegie Institute and the closing date is February 8th. We are not inclined to prophecy but hazard one now: Pittsburgh will be holding an annual Salon when seventy-five per cent of the Salons have succumbed to outside influences, inside inanition, and what other causes constitute the diseases of organizations.

The Pittsburgh Salon opens March 22nd. Prepare now. Do not wait for the last minute and then scramble to find something worthy. Make new prints and make them better than ever you did before. Do your share to carry the standards of pictorial photography further and higher. Pittsburgh has always stood for the best. We may not always agree with its judges, but it is all right, they do not always agree with us and the chances of being in the right are at least equal. They are picked for knowing and we are apt to be piqued for not being picked. Let us be big. Let us help build up and strengthen the good. I'm all for Pittsburgh. Do it now.

Alexander Leventon

In our announcement of the silver medal awards at the Irish Salon it was stated that two of these awards came to the United States and that Hiromu Kira and Dr. Max Thorek were the recipients. The fact is that there were three such distinctions and we unfortunately ommitted Alexander Leventon of Rochester as one of the three. Mr. Leventon and the writer hold so much in common in photography and the sister arts that the error hurts us in contemplation. The gentleman is not only a pictorialist but concert-master of the Rochester Symphony Orchestra. His Portrait of a Russian Boy was not only awarded the medal but has been commented upon as an outstanding print of the year.

Metropolitan Motion Picture Club

The meeting of the recently formed Metropolitan Motion Picture Club took place at the Camera Club. The subject of the evening was "Exposure."

Mr. Herbert C. McKay, F. R. P. S., spoke on the subject, "How To Get the Best Exposure," and Mr. Russell C. Holslag, technical consultant of the Amateur Cinema League on "The Use of the Exposure Meter."

Both speakers—after outlining the principal exposure meters available—came to the conclusion that devices should be used under any circumstances in connection with amateur cinematography.

Camera Club of New York

The Annual Show and Competition by members of the Camera Club of New York will hang at the galleries of the Club at 121 West 68th Street, New York City, from December 1st to December 30th, 1929. One first prize and six honorable mentions will be awarded by a jury composed of:

Mr. Dudley Hoyt, the well-known New York photographer; Mr. John A. Tennant, editor of the Photo Minature; Mr. Richard Clark, manager of the Rotogravure Section in the "New York World."

A selection from this Show will then be loaned to the various photographic societies just as the 1928 Show was exhibited at a number of photographic centers and hung by the Royal Photographic Society at their Russell Square quarters from July 4th to July 31st, 1929.

California Camera Club

The January program reads, Monthly exhibition on the walls throughout the month. 7th Directors' meeting. 9, Bridge Party. 14, Business Meeting and Movies. 19th, Hike. 21st, Whist Party. 28th, Dance. The prints on the wall were good, the bridge players are developing greater and greater skill, the whist players are carrying away the national honors, and the dancers will win some silver cups before the season is over. We missed the department conducted by Karl Baumgaertel from the View Finder. Karl and the writer take a fling at one another now and then but the best of feelings exist between us and we hold him in the highest esteem as a man and a photographer. President Wilson is a rarely fine gentleman whose sterling qualities are honored by the membership. The committees are doing noble work and if our squibs seem to hit Miss Schwartz and J. A. Morrow occasionally it is not personal or too darn serious. There is really a place for cards and dancing and it may be good for a camera club to get its members together somehow. If it keeps them interested that is something, anyhow.

Chicago Salon

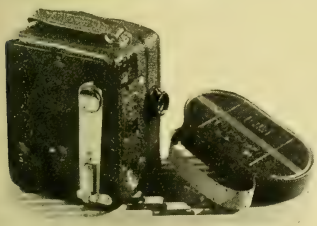
We can assure our readers from what we personally saw at the last Salon that they can depend on the best of company for any print they send and have accepted at the Chicago Salon. This is one of the newer Salons and it is to our interest, yours and mine, as lovers of pictorial photography, and yours as makers of pictorial photographs to nurse along such affairs. As I saw last year's show it was large, good, well hung and remarkably well attended. Do your share for the cause. Some say there are too many Salons but I am convinced there are too few good ones. The better and bigger the survivors the quicker the less worthy will shrivel and die. Help keep the opportunities going with your best. When you get so good that you feel above showing others your work and feeling the thrill of being accepted, sell your camera and buy a golf stick. One stick will do for it takes an enthusiast even to own and learn to hit a rubber pill with a fancy collection of sticks.

Rochester Camera Club

Formerly the Kodak Park Camera Club, this organization has broadened, and grown to one of the important organizations of the country. In classic environments, particulary photographic, with men like Dr. Wightman interested and active, in the city where plates, films, papers and cameras are born, it were more remarkable that an outstanding camera club should not exist than that it does and prospers. We hear much good report of it and we shall hear more and better.

A review of their last Salon will appear in our next issue.

NOTES & COMMENTS



Zeiss-Ikon Kinamo

The amateur movie enthusiasts of the United States will enjoy the special features of the little Zeiss-Ikon Kinamo S.10, a thoroughly practical 16 mm. outfit, which is the smallest existing movie camera made. Kinamo S.10 is distributed by Carl Zeiss, Inc., 485 Fifth Avenue, New York City.

It is equipped with a Carl Zeiss 2.7 Tessar lens. The camera is small enough to be held easily in one hand and, with the eye applied to the internal viewfinder, may be satisfactorily braced in this way. Threading is quickly and effectively accomplished with the aid of a special container which simplifies placing the film in the correct position and eliminates threading the take-up reel. Feed and take-up sprocket are arranged in remarkably compact form. A special feature is the movable feed sprocket by means of which the size of the loops may be changed after threading. The film magazines are furnished loaded with 33 feet (10 metres) of 16 mm. Eastman Kodak safety film, orthochromatic or panchromatic, a very convenient length which enables the amateur to take a few complete "shots" using all of the films and thereby getting quick developing service. After the film is exposed it is automatically wound in the light-tight container ready for shipment to the nearest Eastman Kodak processing station. A novel and useful indicator shows at a glance just how far the spring motor has run down and when it is necessary to rewind. By using this device, the operator may appear in the picture for a given length of time, after which the camera will stop automatically. One full winding of the spring-motor exposes 13 feet of film. All working parts are enclosed in a dustproof housing and no need exists for cleaning the mechanism.

Civil Service Examination

Applications for chief photographer must be on file with the Civil Service Commission at Washington, D. C.. not later than December 26.

The examination is to fill a vacancy in the Bureau of Entomology, Department of Agriculture, for duty at Tallulah, La., and vacancies occurring in positions requiring similar qualifications throughout the United States.

The entrance salary is $3,000 a year. Higher-salaried positions are filled through promotion.

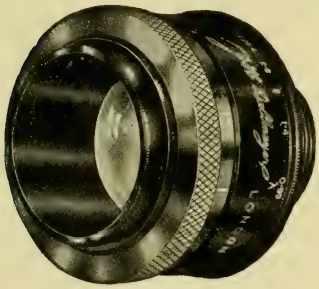
The duties are to perform, both in the laboratory and in the field, highly technical photographic work required in connection with investigations of insects affecting cotton; to oversee and direct the photographic methods of technical workers engaged in these investigations and to instruct them in the technique of the field and laboratory photography; to make aerial photographs and prepare mosaic maps of the terrain photographed.

Competitors will not be required to report for examination at any place, but will be rated on their education, training, and experience.

Full information may be obtained from the United States Civil Service Commission, Washington, D. C., or from the secretary of the United States Civil Service Board of Examiners at the post office or customhouse in any city.

Little Sunny Twin Arc

Leonard Westphalen is a highly trained mechanic, knows lighting from the electrician's standpoint, and is moreover photographically inclined. His lights have served the amateur and the professional and if the prospective buyer could know that in Sunny Arcs price is not the measure of value and that their cheapness is the satisfaction of an enthusiast with a fair profit, the sale would soon swamp the factory. It is hard to believe that a 20,000 candle power twin arc can be sold for $25, but Westphalen seems to have solved the problem and in the experience of two Chicago Camera Clubs Little Sunnies have stood up under gruelling work and come through at the end of the season with every part as good as new. Leonard Westphalen of 438 Rush Street, Chicago, will gladly send you literature and his book on Interior Movie Lighting on request.



Dallmeyer F, 0.99 Cine Lens

It took Dallmeyer to make a lens the aperture of which is larger than the area it covers and notably what Dallmeyer creates it stamps with a perfection that maintains the standards of the firm. We thought the limit of ultra aperture lenses had been reached when our Pentac gladdened us with its covering power and flatness of field, now we find a taking lens 16mm sub-standard with the stupendous working aperture of F, 0.99.

What this renders possible in motion picture photography may be imagined when one considers what the f1.9 objective allowed. It is 1200 times faster than a 3.5 lens and of more than comparative interest the reader will note that it may make Kodacolor in the shade possible if the shadows offer no false colors. Indoor motion picture making under almost any conditions are now at your command. All hail to Dallmeyer. The American agents, Herbert and Huesgen, 18 East Forty-second Street, New York City, will gladly send literature to anyone writing therefor.

Leoty Light Scoop

We are informed that the great chain of Underwood and Underwood, Inc., galleries of New York is using sixteen Leoty Arc Lamps in their Chicago, Washington and New York establishments and have expressed an intention of ordering a still larger battery of these lights in the future. This means something to users of photo lighting devices and is a recommendation that carries an irrefutable genuinity with it for the consumer does not order in quantities on snap judgment nor reorder without good cause.

Brooks High Speed Camera

We cannot keep up with Burleigh Brooks' novelties. And now the High Speed. An instrument that incorporates all the modern improvements in an all metal body. Double extension bellows, an f 3.5 Schneider lens in Compound shutter, and three plate holders as well as a film pack adaptor, all for $60.00. Write Burleigh Brooks, 136 Liberty Street, New York, for a list of his new things. It will repay you.

Defender Plant Expansion

The latest addition to the Defender plant at Rochester will bring a substantial increase of laboratory and emulsion-making facilities for Building C, devoted to the making of Artura Iris and Velour Black.

The rapid and steady growth of sales of Defender Portrait papers, contact and projection, notably the two brands mentioned, made the expansion necessary in order to maintain uniform and dependable delivery service during the peak months. Most of the new space will be utilized for emulsion making, refrigeration and the other essential manufacturing processes before paper is ready for the coating tunnels. The laboratory addition will make possible a twenty-four hour use of the modern coating facilities already installed

The new laboratory, in all respects up to the minute, will also make possible certain refinements in emulsion making which are calculated to improve quality and uniformity, as well as enlarge quantity production.

Metallic Photography

Metallic photography has now been reduced to the simplicity of every day photography. The Satrap Metallon Papers are photographic papers with both a gold and silver base giving a finished contrast of either black on gold, or black on silver, with gold and silver highlights. This eliminates both emulsion transfer to solid metal objects and liquid backing of positive plates with all the latitude and graduation of fine photographic papers.

As the present emulsion is finished in a glossy surface only, coated on a double weight stock, it is handled the same as any ordinary fast gaslight paper. In speeds, the gold is about twice as fast as the standard Azo paper and the silver is twice as fast as the gold. This paper can be used for enlarging.

It also is non-fading and will last indefinitely.

Metallon Paper opens an entirely new field in the miniature line and enables the photographer to sell popular priced miniatures. In fact, these have been sold by the dozen which is something that did not happen with the former expensive sorts. It also lends itself to finer made mountings especially where the cutout mounts are used and the proper color contrasts obtained.

Commercially, it is unequalled for the photography of gold and silver, nickle and glass or steel and brass subjects.

Colored Kodaks

Gradually the line of exquisitely colored Kodaks is being increased. And well they may be for what esthetic woman can resist the lure of such a bijou? A perfect instrument in five popular pastel shades, matching any gown, and encased in a pouch that is fit to hold a queen's jewels. Do not fail to see the entire line at the nearest photo shop or write any Eastman Kodak Store for colored printed matter.

Photography At Ease

Photography is no longer an uncertain and troublesome hobby to those who are willing to adopt modern methods and materials. Many whose experience leads them to complain of disappointments and expense, will be agreeably surprised at the increased pleasure and decreased cost which follow the adoption of methods explained in a new booklet, "Photography at Ease," just published.

The booklet, which is well printed and ilustrated with many pages in colour, is concise, yet packed with up-to-date information. It tells, not only the procedure to follow, but also gives the reason. It leads the photographer from the moment of exposure, through the various stages, to the finished picture, at the same time finding space to discuss special subjects such as direct colour work, panchromatism and colour effects by toning, to name a few.

"Photography at Ease" is a sensible booklet, serviceable to everyone interested in photography. To any reader mentioning this paper, the booklet will be sent post free by the publishers: Burroughs Wellcome & Co. (U. S. A.) Inc., 9 and 11, East Forty-First Street, New York City.

Leipzig Fair

America's growing activity in world markets is shown by the number of buyers and exhibitors who will attend the Leipzig Spring Fair. The newest American products designed for European consumption, will be displayed in more than 100 significant exhibits. Attracted from all parts of the United States, a representative body of over 2000 buyers will visit Leipzig. The historic Fair, the parent of all world markets, will be held March 2-12th.

The Leipzig Fair is approaching its 1400th session, having been held without interruption twice a year for nearly seven centuries. It has thus proved itself to be the great international market place of Europe and the world, despite all the changes of history, since the middle ages. From a simple trading center, the Fair has grown with the times, and today plays an indispensable part in extending world trade. Visitors to Leipzig during the crowded days of the Fairs mingle with

representative business men from over 72 countries and find exhibits from a score of the leading industrial countries of the world.

The Fair from long experience will be completely organized for transacting business with the leading countries of the world. It will be possible in a few hours for an American visitor to establish business contacts which otherwise would require years to develop.

Detailed information concerning every phase of the fair may be obtained by addressing the Leipzig Trade Fair, Inc., 11 West 42nd Street, New York City.

The Rex Automatic Washer

There may be cheaper washers, there may be better, but there can be none so good at the price. A complete unit taking 11 by 14 prints and smaller for $25.00 is almost unbelievable. And the water that washes operates the machine. Hirsch and Kaye, 239 Grant Avenue, are prepared to send further information to all inquirerers.

Imperial Plates

Through faults which cannot be determined an error or two crept into the advertisement of G. Gennert, Inc., of 24-26 East Thirteenth Street, New York, in two preceding issues of this magazine. The first line should read Eclipse Ortho Soft, Antiscreen should read Non Filter, and the Process Speed should be 10-15 H & D, not 250. The names and speeds will be found correctly given on another page of this copy. Imperial Plates, themselves, like good wine, need no bush. They are known for their excellence and uniformity.

Vitava

There is something so staple about the Vitava line that neither season nor taste changes the demand. The emulsions are nearer perfection than one can lightly believe of sensitive materials, the textures are distinctive and a delight to the sight and touch, and the prints (which make the final test) are things of artistic beauty if the negatives from which they are made are worthy of the fine medium used in expression. Have your dealer show you a complete line of sample prints on Vitava and enjoy yourself.

Marshall Flash Powder Price Reduced

We are informed by the maker that Meteor Flash Powder will hereafter sell at $1.45 instead of $1.75 for two ounces, and $10 instead of $12 for the pound. The quality, far from being changed down to price is steadily maintained and whenever possible improved to keep pace with scientific discoveries and laboratory research. Mr. J. G. Marshall is a well known chemist, a chemical engineer, in fact, and he brings his training and constant practice to aid in his production of photographic materials. If you are not familiar with Marshall Meteor Products, write, John G. Marshall, 1752 Atlantic Avenue, Brooklyn, N. Y.

New Clergy Flash Lamp

The new Clergy Shur-Fire Flash Gun is now on the market. It presents certain features that will appeal as preferable to the older model in that the pan and handle are in one solid piece and the whole now consists of but five parts which require no attention. Of course this model will not supercede the model 27 which has so long been the favorite but its lower price will add to its other tempting features. The established model 27 sells for $15. The new model 30 costs but $12. The Clergy Machine Company, Des Moines, Iowa, will glady send you printed matter.

Graf Co. Co-operates with Watson's Television

A new and improved Television disc which was suggested by P. F. Pfeil of the Graf Lens Division of the QRS-DeVry Corporation, has been adopted by Albert H. Watson in his Television apparatus.

The disc, which reflects the image to the audience, as originally designed by Mr. Watson required 48 individual concave mirrors, each individually attached and adjusted by three screws. Mr. Pfeil suggested that the mirrors be made all in one piece on a slitted disc of monel metal. The individual adjusting of the 48 mirrors was accomplished by forcing the slitted edge of the disc down into the cam arrangement below, thus automatically and quickly giving the necessary increased tilt to each of the successive mirrors. The monel mirror will not tarnish and permits a great saving in manufacturing and assembly cost.



Preserving Amateurs' Movie Films

In the Filmador, a name which is obviously a combination of the words film and humidor, the Bell & Howell Company, makers of the well-known Filmo motion picture cameras and projectors, present a new accessory for preserving motion picture films which every amateur projector owner will welcome as an absolute necessity.

The Filmador provides just the right film storage conditions in any locality, regardless of how dry or moist, hot or cold, the air may be. It eliminates the necessity of semi-weekly attention to stored films, even in the warm, dry atmosphere of a steam heated home or apartment in winter. The films stored in the Filmador are always ready for projection, as they contain just the right amount of moisture to make them pliable and strong.

Two aluminum containers, one within the other, comprise the Filmador. Between the two, on all sides, is a dead air space of approximately one-half inch. Corks, excellent non-conductors of heat, are cemented into place inside the outer container in such a way that they prevent any direct contact between the two units. A generous humidor pad is mounted beneath an aluminum cover in the bottom of the inner container. This pad is slightly moistened with water. The film is placed in the inner container and its cover is then put on. As the cover is turned down its bayonet lock effects a snug contact between the container and a rubber gasket in the cover, producing an air-tight joint. The covered inner unit is then placed in the outer container, and the bayonet locking cover of that unit is also turned down snugly.

It is built of pure, heavy aluminum, is reinforced with ridges to increase its durability and rigidity, and is beautifully designed and polished. Its capacity is 1200 feet of 16 mm. film—three 400-foot reels. A matte surfaced area on the cover permits writing thereon, for identification purposes, the titles of the films contained. A popular price has been placed on the item and several different combinations of the inner and outer Filmador containers and reels and cans are also available.



Pinkham and Smith Lenses

Old lenses maintain their popularity variously, new lenses come into the market, but the Smith Soft-Focus, the P. and S. Achromat, the Visual Quality, and the Synthetic, as well as the Wolff Artistic keep a place dear to the heart of the photographer, amateur or professional, who strives for differently better pictures. Write to Pinkham and Smith, Boston, Massachusetts and get printed matter for better knowledge of distinctive lenses.



Amateur Cinematography

Pursuant of an evident intention to create a complete and worthy photographic series covering every branch of the art and sciences, Isaac Pitman and Son have recently issued Amateur Cinematography. The book is by Captain Owen Wheeler who may be remembered as the author of A Primer of Photography, Modern Telephotography, and Color Photography. He is not only full of knowledge of his subjects but writes with a clarity that makes the text serve its didactic purpose. Every reader who would inform himself of the things pertaining to amateur movie practice should own this work and read it with care. 135 pages bound in substantial blue cloth imprinted in gold and obtainable through Camera Craft Book Service for $2.00.

The American Annual

If you have not ordered this wonderful book of reading matter, formuli, new things in photography, and world's best pictures of the year, do so now. In paper $1.50, in cloth $2.25, from Camera Craft Book Service. All classes and the professional and amateur alike need this book. Fellow Editor Fraprie has stepped it up to a value and beauty of matter and form that makes us Americans proud. Camera Craft Book Service will supply you.

Brazil and Her People of Today

We repeat our pleasure whenever we handle a Page and Company publication because every new issue from that house of beautiful books breeds a new delight. Brazil is an interesting country and has a place in the world's cultural symposium. Nevin O. Winter has dealt with his subject discreetly and tactfully has avoided personal brilliancy to maintain an interest in the subject and not a diversion to literary attention. Not that the text lacks anything but rather that this quality gets our gratitude. The illustrations are sometimes rather matter-of-fact and one wishes the selection had been more on the pictorial side but perhaps the reader will find an intention there, too, and welcome it. 398 pages bound in brown monkcloth embossed in red-blue, green, and gold, and boxed attractively. Even the jacket is grateful to the eye and sweet to the touch. $5 through Camera Craft Book Service.

Applied Aerial Photography

Captain Ashley C. McKinley is the official Aerial Surveyor of the Byrd Antarctic Expeditions and may be accepted as a reliable and authentic writer on the subject of aerial photography in any aspect, especially its practical applications. His book fully bears out the promise and it has seldom been our privilege to review a work that so fully covers without boring. It is technical yet does not go beyond the understanding of the layman. It is interesting without sacrifice of scientific minuteness and accuracy. As a sample of how well each subhead is dealt with we may quote page 53 where in a very few words the hypersensitization of negative emulsions is treated within the comprehension of the amateur. The text and illustrations are printed on a heavy coated stock with considerable praiseworthy attention to makeready and every illustration has a reason and a connection with the reading matter. 341 pages bound in blue cloth and priced at $5, from Camera Craft Book Service.

Figures, Faces, and Folds

Adolph Armand Braun has chosen an alliterative title and the American Photographic Publishing Company has put his text into a most elaborate book form. It is a profusely illustrated volume bound in red cloth, 152 pages and sells at $7.50. The reading matter is interesting and educational and goes a long way out of the sphere of photography in its completeness,

as for instance a chapter on Silks, Cottons and Linings which tells of the origin, derivation, varieties and methods of manufacture of the textures named. Even the width in inches of each is given. The student of minutae will revel in such detail. The pictures are equally minute and detailed. The book will sell and serve its purpose thoroughly. Obtainable through Camera Craft Book Service.

Photofreund Annual

This always beautiful book has been enhanced by tint-blacking flush with margins and in some cases silver backgrounds have been imprinted. Those who read German will find the text as hitherto, broad in scope and minute in information. Those whose reading is limited to the native language will find the pictures well worth the cost. Bound in terra cotta buckram embossed in gold, $2.50, through Camera Craft Book Service.

How To Sell Photographs

The British are generally to be relied upon to do anything they undertake in a thorough way. John Wells, who has a most Americanly sententious name, has written a little book that fills a large want. Judging from the number of inquiries as to where photographs may be disposed of for the money of the realm we are justified in prophecying a great sale for How To Sell Photographs. Published by the Fountain Press of London, bound in full cloth red Hollands, obtainable through Camera Craft Book Service for $1.50.

Enlarging For All

We have stated before that the British are apt to do anything they essay in a thorough and satisfactory way. Dr. B. T. J. Glover does his work more than well. He brings the daring of originality to his achievements and in the little booklet of which we write, though it is small and one of his minor bits, he has embodied much and added something to the subject. It is in fact a book for all. The advanced worker will find something to his purpose and the amateur much that is useful. The beginner in enlarging will profit from every page. 44 pages bound in paper and sold at 60 cents by Camera Craft Book Service.

Illustrative Photography

There is not a commercial photographer who has not wished at one time or another that he were trained and equipped to produce the advertising pictures for his clients. Illustrative Photography is a highly specialized branch of the profession and until Leonard A. Williams, A. R. P. S., wrote a book on that subject this vocation was a mystery. The advanced amateur with professional aspirations, the commercial photographer who desires to extend his business, the illustrative photographer who does not already know it all will find in Illustrative Photography in Advertising a book that covers the subject in a rarely thorough and concise manner. Profusely illustrated, bound in cloth, printed on good paper in clear type, and written with a thought that even the didactic may be made interesting, it is moderately priced at $3.00 from the publishers, Camera Craft Publishing Company.

Something New

The latest thing in the field of popular literature is motion picture illustrations of the best-seller one is reading. If a book of adventure or biography of the sort so popular nowadays is not quite lucid in a bit of description, the reader can put down the volume, uncover his home movie projector, switch off the lights, and view the actual scenes the author is talking about.

The arrangement is having its first tryout in connection with "The Story of Everest," by Captain John Noel, the famous photographer of Mount Everest, published by Little, Brown & Company. The Eastman Kodak Company is issuing for home projection a film containing scenes made by Captain Noel on the trip he describes in the book.

The British Annual

You cannot do without it, yet, paradoxically, you will have to unless you order in advance, for each year the edition is exhausted early and there never has been a reprint. Send $1.00 for the paper covered and $1.50 for the cloth bound issue and Camera Craft Book Service will mail your copy the moment it is out.

Interior Movie Lighting

It is the function of booksellers to sell books but here is one little pamphlet that is given away by the publisher and author, who are one and the same, which deserves a review on its sheer merits. Leonard Westphalen is the maker of a lighting apparatus (Little Sunny) and in order that the users of his light or any other might get the best results from artificial lighting he has written this little brochure the contents of which fairly bulge the covers. More words might have been used but more complete directions could not have been embodied in one work. Published for free distribution by Leonard Westphalen, 138 Rush Street, Chicago, Illinois.

Castles and Chateaux of Old Bergundy

We always approach the Page and Company Travel Books with delight. They are not only beautiful to the eye before the covers are opened but every page is interesting and instructive in a non-didactic way that is charming, Castles and Chateaux of Old Bergundy is more than a travel book and to the local and historic interest it adds that peculiar information which partakes of travel and history,—very like actual traveling with a learned companion or a headful of knowledge,—and this will appeal to the person of scholastic tendencies. The illustrations take the form of full page pictures and many line drawings and maps. Bound in gorgeous red, embossed in blue, white and gold, 333 pages of actual text, not counting the etchings and full page illustrations and substantially boxed as a gift. Prices reasonably at $4, and obtainable through Camera Craft Book Service.

Television

With the radio in your home and the promise of soon being able to see while you listen, the subject of television has become a common matter of conjecture and conversation. Few know, some pertend they know, many want to know, just how the thing is achieved. The modern schoolboy has shamed his elders in radio knowledge and practical ability to make and work wireless reception. He will shame us again in television unless we all read up on television. H. Norton Sheldon, Ph. D., Head of the Physics Department of New York University, and Edgar Norman Grisewood, M. A., Instructor in the same department of the same institution have written a book on present methods of picture transmission which is so complete and so systematically arranged from first principles to the most complex apparatus that he who runs may read,—yes and understand. Van Nostrand Company has printed the text in particularly clean type, paper grateful to the eye and touch, and bound in gray linen, rigid covers. It sells for $2.75 and will be supplied by Camera Craft Book Service.

Studio Portrait Lighting

No less a man than Herbert Lambert, F. R. P. S. has written a book on Portrait Lighting which we are bold enough to prophecy will outsell its issue and outdistance in sales its second, third and fourth printing. First impressions for what they are worth make the volume a delight to the eye and the sense of touch. It is beautifully bound in green boards and Holland back, printed on the best of antique book stock, profusely illustrated with reproductions from the masters on india coated stock and with original portraits from photographs printed on white coated paper. The diagrams form no small part of the elucidatory text and the reading matter is all meat with no stuffing. Needless to say the lightings are up to the minute and Herbert Lambert may be relied upon to know what is good in photography and what should be passed up. Published by Isaac Pitman and Sons, 90 pages at $4.50. Order promptly through Camera Craft Book Service. You must have this.

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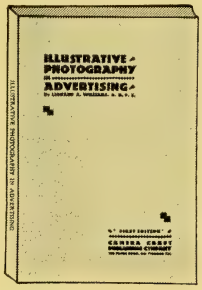
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CAMERA CRAFT
A Photographic Monthly
SIGISMUND BLUMANN, EDITOR
Claus Spreckels Building, San Francisco, California
FOUNDED MAY 1900

VOL. XXXVII MARCH, 1930 NO. 3

The First Rochester International Salon of Photography

Dr. E. P. Wightman

Illustrated by Reproductions of Some of the Prints Exhibited



In early June, 1929, after the closing of a local exhibition of photography at the Memorial Art Gallery in Rochester, N. Y., it was decided by a group of enthusiastic pictorialists that the time was ripe to promote an international salon of photography. What could be more appropriate than that Rochester, one of the largest photographic manufacturing centers of the world and already becoming well known as a musical and art center, should become likewise a Mecca for pictorial photographers.

It was realized that there were many well established Salons both in the United States and abroad, and that the task before the committee to finance, advertise, collect and assemble such an exhibition in the five months to December—which was found to be the most suitable month for the purpose—would be a tremendous one. But in spite of all obstacles the Salon finally materialized and proved to be a great success.

This was due in no small measure to the cordial cooperation of Miss Gertrude Herdle, Director of the Memorial Art Gallery and the staff of the Gallery; of the editors of various magazines and papers who provided generous publicity; of many pictorialist friends in various parts of the world who gave the committee their



Death Comes to the Archbishop — *A. Hoffmann*

First Rochester International Salon



Nude *F. Drtikol, Prague, Czechoslovakia*

First Rochester International Salon

encouragement and assistance in securing contributors; and of the subscribers to the Salon and advertisers who provided the necessary financial assistance.

The exhibition, in its beautiful setting of the Memorial Art Gallery, was a fine display of the best in pictorial photography. It was opened to a private viewing by members of the gallery, subscribers to the Salon, and their friends on Thursday afternoon, December 5. Among those present were many leaders of educational, civic and art life in Rochester. On Saturday, December 7, the exhibition was opened to the general public. Throughout the month it was well attended, indeed, more than ten thousand people visited the salon during the four weeks it was on view.

In December 8, the first Sunday afternoon after the opening, Mr. John Inglis, Instructor of Painting at the Mechanics' Institute of Rochester, and a former president of the Rochester Art Club, gave an interesting and spirited talk on the Salon to an audience of over two hundred.

On the evening of January 3, a few days before the exhibition closed, David N. Sederquist, portrait photographer, and a past president of the Kodak Camera Club, gave a brief discussion of the prints to about one hundred and fifty people.

The salon proved to be a revelation to many people who had never before seen an international exhibition of pictorial photography. Indeed, there were some, including one who was an instructor in the history of art, who remarked to the writer that they did not know photography could be the means of such artistic expression.

This seems strange in a city such as Rochester, a center of the photographic indutry. But the industry had never taken pains to cultivate more than a novice's interest in purely artistic photography, and previous exhibitions held here and open to the general public had been very limited in scope, so that they had not attracted a wide public interest. The art public of Rochester, with a few exceptions, had always been very conservative, and classed photography as a purely mechanical process, outside the sphere of art. There were also those who were surprised that photography included so many processes—almost all the best known ones were represented in the exhibition—and so insistent became the demand for information about them that a brief outline of the various processes was prepared and mimeographed copies were placed in one of the rooms for free distribution.

The aim and ambition of the Salon Committee was to produce an exhibition which would rank with the best and of which it could be justly proud. It was necessary also to conform with the high artistic standards and ideals of the Memorial Art Gallery which



On the Thames *William Allcock*

First Rochester International Salon

was giving so generously of its valuable space, and was to make the exhibition one of its regular features.

With these things in mind a jury of three men with previous jury experience and of international reputation as pictorialists was chosen to select the prints. Those who finally accepted the invitation were Wm. A. Alcock, F. R. P. S., of New York, F. R. Fraprie, F. R. P. S. of Boston, and J. H. Mackay of Toronto, Canada, all so well know that no comment is needed.

Attractive entry forms, with letters of invitation to contribute, were sent to all those listed in the American Annual's "Who's Who" —and notices of the coming Salon were distributed to a large number of periodicals throughout the world. Certain friends, and some outstanding pictorialists were especially solicited to contribute, and to assist in securing other contributors. Many unsolicited requests for entry forms were received.

To help finance the undertaking, subscribers at three dollars per person were secured. The subscription list at present numbers about one hundred and eighty-five. Of course, in addition to this there was the advertising in the catalog, and the entry fee which paid for return postage of the prints.

It was decided that the catalog which would be the principal contact with the contributors and the general public outside of Rochester, must be attractive and of high quality in execution. While



Garo — *Franklin I. Jordan*

First Rochester International Salon

it did not attain the highest ideal the Committee had in mind at the outset, the many compliments received upon it led the Committee to feel that they did present something of which they could be proud.

The Salon consisted of 267 prints from 146 exhibitors. These were chosen by the Jury of Selection from over 1100 prints by 267 contributors. While some international workers of note were not represented, the Salon Committee felt very much gratified at the splendid response they received from a very large number of the world's best known photographic artists. There were also several new workers (not listed at all or for only one or two recent exhibitions in the *American Annual's* Who's Who) of very outstanding merit represented—especially noteworthy were F. E. Geisler with three exquisite bromoils and one bromoil transfer, August C. Hoffman with two bromides, Robert A. Officer with four very beautiful and unusual bromides, Richard Elwes Pope with one interesting bromide and three splendid bromoils, A. L. Gouthier with two beautiful bromides, H. A. Roberts with a bromide with great human appeal.

Only ten contributors aside from the members of the jury, who were each invited to exhibit four prints, had as many as four prints hung, and only twenty-one had three prints exhibited.

In the writer's opinion the exhibition as a whole compared very favorably with the best of the international salons which he



At Crieve Hall Farms *F. E. Geisler*
First Rochester International Salon

has seen. There was, naturally, some old work which had appeared previously in numerous exhibitions, but the amount of new work was surprisingly great for a first Salon which could not very well dictate the salon age of the prints accepted. The proportion of prints which in the writer's opinion did not come up to the highest standard, the kind of which a great many critics might say "how did that get by the jury," every one who has been to a big photographic salon has seen the kind referred to—was not large and they were so distributed by the committee in hanging that they would attract little attention.

While the walls appeared a trifle crowded—an exhibition of 200 prints would have been in better proportion to the space allotted—the Salon as a whole had a very pleasing appearance. The arrangement was such as to avoid monotony. The prints were placed in groups of three, five or seven, generally in two irregular rows, in some instances three rows high. The prints that would "carry" well were given the positions opposite the doorways or were used in the center groups on other walls. Here one found the work of Alexander Keighley, of Dorothy Wilding, of Leonard Misonne, of Robert A. Officer, of John Allen and of Bertram Cox, of Nancy Ford Cones and of J. H. Mackay, of F. E. Geisler and of John Skara.

Where the work of one contributor could be grouped together



St. Martins-in-the-Fields *Bertram Cox, F. R. P. S.*
First Rochester International Salon

and still fit into the general plan it was treated so, but in some cases the two or more prints of the same worker were widely separated.

The general plan was to place prints in high key in the outer groups on the larger walls, and in the diagonal corners of the larger room, and to build up from these with groups in lower key and with more contrast, to the bold center group.

All classes of subject matter were represented, and all styles of treatment ranging from the most modernistic to the strictly classical (if there is such a thing in photography). The jury was asked in making their selection to choose on the basic of artistic merit, and quality of photographic technique irrespective of the name of the contributor, and this they rigidly adhered to. Impartiality and the highest standards of artistic expression were the key words. The jury had a difficult task to perform and were forced to throw out many beautiful prints, well worthy of being exhibited, simply because the number which could be hung was so limited. Some had been exhibited and reproduced in various publications so often, that although very exquisite, it was felt that to hang them would be unfair to newer

prints of equally fine quality which would then have had to be excluded. As far as possible hackneyed subjects, and purely "bread and butter" types of portraits were thrown out. The vast majority of the prints hung could be said to have a strong spiritual appeal, they expressed creative thought and individuality of treatment to a marked degree.

In conclusion it may be said that the success of this first exhibition has been such that it has encouraged the Committee to organize on the permanent basis, and to make the Salon an annual affair. It is realized that in this one mistakes were made, but it is hoped by those at present in charge that future Committees will profit by these errors, and that for efficiency and care in handling prints, for the high standard which it sets in the choice of prints to be hung, and in the quality of catalog which it sends out to its contributors, the Rochester International Salon will be second to none.

Printing Dark Background Vignettes

Thomas Southworth

Illustrated by the Author

Nowadays, we don't make as many vignettes as formerly. The critics almost uniformly, condemn them. Personally, I've never been much impressed with the reasons offered for this condemnation, although, I confess, that I have drifted away like others—from the making of this style of picture. There are times, however, when to please a customer, there is no choice. It must be done. The negatives have been made and owing to bare arms which are entirely too conspicuous or somewhat large, or maybe, a disorderly dress, something must be done to please the sitter.

Vignetting white background negatives offers no problem, but the vignetting of dark background negatives, is something else.

Then again, there are many photographers gifted with a little resourcefulness, who have found a way to vignette a dark background negative when printing by contact, but maybe, only in a haphazard way, with too much spoilage and loss of time, and when the print must be projected and it is desirable that it also be vignetted, many would be "up a tree."

Almost every print I deliver, has been made by projection, hence, on those rare occasions where I have felt a need to vignette when using a dark background negative, I have not particularly enjoyed the undertaking. Having recently worked out a fairly simple method of taking care of this kind of a problem, I thought others might benefit from the plan, hence I offer to readers of



Camera Craft, the two methods, one for contact dark background vignetting, and the other for projection vignetting. I'll take the former first.

Many years ago, I made a little contrivance to grip my 5x7 film negatives along one side so that I could diffuse-print, by making half or more of the exposure with the paper in contact with the negative and the remainder, with a piece of very thin glass interposed. This device has been invaluable to me, and I wish every photographer in the country had one. The paper,—the size of the negative.—is slipped in position, registering with a lengthwise and end stop, after the fashion of the regular printing mask device, and when the necessary full contact exposure has been given, the paper is removed, the thin glass, which is hinged along the right side, is thrown over, and the remainder of the exposure given. I almost NEVER have a print out of register, and one would be surprised how quickly one can operate this little device. I also made one for accomplishing the same purpose which also permits the use of larger-than-negative-sized paper.

The base for the negative-size-paper-print-diffusing device is 10½x14″ in size. I have added two grooves running the ten and one half inch way, on each side, on the bottom, of the 5x7″ opening, so that I can slip a piece of cardboard in either pair thus entirely closing the 5x7 opening. One pair of grooves brings this cardboard in a plane about ½″ removed from that of the negative, the other, about ¾″. I prefer the latter.



This cardboard is cut to exactly 6½″x10½″. Before inserting the cardboard, the negative is gripped and held in position along the 7″ left edge. A piece of tissue paper laid over it, and the form of the desired vignette traced. This is then registered on the cardboard, laying on heavily, the tracing is transferred to the cardboard, and the latter is then cut across without damaging either piece, both being necessary. This cardboard, being much larger than the negative, it is not important just where the cutting commences until the depressed tracing is reached, except, that it is desirable that the upper and lower sections of this vignette have about the same amount of edge support when slipped in the grooves. Now to print. The negative is put in position and held, as described, then the lower section of vignette is slipped in the grooves from the nearest side, and the prints are made. When all are printed, the negative and vignette are removed, and the upper vignette is slipped in grooves from the side farthest from operator, and the two edges, that of the cardboard and the supporting device, are flush, the same precaution having been observed when making the lower vignette. The care with which these two vignettes are registered with the upper and lower edges of the holding device governs the degree of success one may expect. The exposure necessary for the printing of the lower part of the print is easily and quickly determined. I believe, about half the time of the first printing, is near correct. The two illustrations were made in the foregoing manner. This method is dependable and uniform.

Now to our securing the same thing, by projection. In this case,

I have so far thought of nothing more convenient for vignette support than a printing frame about the size or larger than the print is to be. Projecting from a 5x7 negative to 8x10, the 8x10 frame supporting the white sheet of paper on which the image is focused, is in position on the adjustable block on horizontal moving easel. At a point about 16″ removed from the latter, when using a lens of the focal length of mine—18″—this empty 8x10 frame is stood so that the image passes through the center. A piece of thin cardboard snugly fitting this frame is cut, and the route of the vignette marked, running out at the edges to as near the center of the two upright sides as possible. The cut is made, and the printing is done, as before, with the lower vignette in the support. This accomplished, the negative is removed from near the condensers, the upper vignette is thumb-tacked in the upper part of the support after removal of the lower one, and a few seconds exposure completes the making of a perfect dark background vignette by projection, which can be duplicated, perfectly, as many times as one wishes, without spoilage or loss of time.

The foregoing undertakes to deal only with the making of base vignettes. Occasions arise—especially in the printing from old copies—where the results can be very materially improved by vignetting close to the figure and printing in a tint which will match and harmonize with the background immediately next to figure. The illustrations will readily show how much hand or airbrush work may be eliminated, per print, when this form of double printing is followed. Rare it is that these old photographs — often cut around to fit a small oval frame, and with badly marred background —that one does not have to spend a good deal of time clearing up scratches and blemishes. Even those expert in the use of the airbrush will find it decidedly to their advantage to spend the little time necessary to ascertain the printing time to get harmony in the double printing, rather than depend on matching water color and working up each individual print. No work of any kind has been put on either of the copy illustrations.

The procedure is almost identical with base-vignetting. A piece of glass, exactly the size of the cardboard out of which ordinary vignette is made, supports that part of the cardboard vignette ordinarily thrown away. This is tacked to the glass whilst the vignete is registered with it. If suitable care is taken to provide for perfect registration as each, the glass and the vignette, are slipped in close fitting grooves and registered at top or bottom, or both, there will be no difficulty in securing an effect equal to illustration. Obviously, it will be impossible to so blend the outer printing with the inner one that detection is made impossibe, unless the original background is of uniform tone throughout.

Amateur Photography

As It Was. As It Is. Some Stunts With the Still and Movie

Helen E. Jones

Illustrated by the Author

Miss Jones is peculiarly fitted to write of the things she has chosen and from this, her first adventure into the pages of Camera Craft, we know the reader will form a hope that we may get more from her pen. She lives in a photographic atmosphere, in the largest of photographic atmospheres. To maintain her fresh enthusiasms when they depend upon what is her vocation always proves to me the arch sincerist. The word is coined, it fits and its impossibility of better substitution will pass it. Miss Jones is a sincerist. Would that more engaged in the art, science, and craft of photography were that.—S. B.

Those of you who know something of the history of photography will recall the amusing picture of the amateur photographer in the early days with a pack of paraphernalia almost as big as himself strapped on his back. After toting about a "dark tent," water bottles, glass plates, a nitrate bath, developing solutions, a bulky view camera, and a heavy tripod—not to mention other accessories—then unpacking this load, pitching the tent as a dark room, setting up the camera, senistizing the plates in the dark, putting them dripping into the camera, taking the picture, developing the plates on the spot, and again taking down the tent and assembling the load, the poor fellow had little ambition to do anything but return home and rest.

Nowadays this heroic figure and his struggles are ancient history. What a shock it would be for him to see his descendants as they go equipped only with rolls of film and a small, compact Kodak! Easy picture-making is one of the remarkable inventions of our age: but we have become used to it, and we marvel no longer as our parents' generation did. We simply use it.

Yet, despite the simplicity of present-day photography, after the months of September and October have passed too many Kodakers figuratively fold their tents and depart, to wait until the next spring's fair weather to follow their hobby further. They retreat indoors and occasionally take out their albums to pore over their vacation snapshots with sighs of regret that the fun should be over. The camera is too often relegated to the library table shelf to collect dust until spring calls. "Fair weather photographers" miss half the real pleasure in the hobby. They only touch the fringe of it.

But the fun has just begun then for weather-proof amateurs with more imagination.

Winter and her roguish assistant, JackFrost, transform the drear landscape into gorgeous snow scenes and amazingly intricate ice formations. The amateur picture hunter with an appreciative eye

sees here a brook partly frozen over but bravely bubbling through the ice in places, there an odd icicle construction—either of which makes a picture as characteristically beautiful as any scene in summer, and probably more interesting. No album is complete or properly balanced without some lovely winter studies—not to mention snapshots of winter sports which no fun-loving camerist will miss.

But that's not half of what winter photography offers. Winter evenings afford an excellent opportunity to explore further many other possibilities of photography.

In your own comfortable homes there are portraits and silhouettes to make and inviting nooks to photograph; and even such a commonplace thing as a group of china on the tea table, properly lighted and photographed, takes on a dignified beauty all its own. Learning how much exposure to give by artificial light is easy, and that's all there is to it except the pleasure in the result.

A more novel kind of indoor picture-taking, which has become increasingly popular with amateur photography enthusiasts of lively imagination, is "table-top photography." Let it be said here that imagination, being a function of the brain, improves with use; so this is one excellent way to develop that faculty.

"Table-top photography" means making pictures of miniature scenes and views and episodes constructed, obviously, on a table top. It is the still picture version of the fascinating things the movies do with miniature train wrecks and ship disasters. The principal difference is that there need be nothing disastrous about table-top photography.

Table-top photography satisfies a number of desires that most of us harbor—desires which we may not even know we have until we cater to them and learn of their presence from the pleasure of satisfying them. Most of us, for instance, find solid satisfaction in the feeling of creating something unique. Most of us also seem to be fascinated by miniature replicas of any common objects. Most of us, like the theatricality of making stage settings. Table-top photography gives us a taste of dabbling in all these things.

A "portrait attachment," purchasable from any dealer to fit over the lens is the only necessary photographic accessory. Directions for using it come with the attachment. Exposure guides and suggestions for lighting can be obtained from the photographic dealer for the asking.

The interesting results and the great number of possibilities of table-top photography lure the experimenter on until before he realizes it he has become a "bug" on the subject. So be careful! Table-top photography is even more interesting than miniature cinematography in the movies, because the figures on the table top are home made, whereas those that appear against the movies' min-



A Table Top Blizzard *Helen E. Jones*

iature backgrounds are simply real people, double exposed onto the film.

Incidentally, if you have a home movie camera and some mechanical toys, you can emulate the big movies in reproducing hair-raising train wrecks and heart-wringing nautical disasters without the shedding of a drop of blood.

The properties with which the table-top scenes are made are such astonishing things as sand, twigs, weeds, plasticine, toys, dolls, and any amount of household impediment such as string, cardboard, salt, pieces of old fur, and so on. With these ingredients almost anything can be reproduced, from a glimpse of the frozen northland to a desert scene, and from a popular carton to a Mother Goose episode for the children.

As a daytime preparation for backgrounds to be used with table-top scenes, have your Cine camera ready, and when there are cloud formations in the sky, photograph them, allowing no land to be visible in the finder. Make pictures of storm clouds, clouds of the large fleecy variety that one sees on a clear, sunny day, and the streaky clouds at sunset. The fleecy kind in a blue sky photograph best if a "color filter" is attached to the camera for the purpose.

These cloud pictures should be enlarged by your photo-finisher to stand at the back of the table top as a background. Approxi-

mately 11x14 inches is a good size for average subjects. Of course, it is necessary even to photograph one's own backgrounds. They may be cut from magazines or from fancy paper which is mottled in a way that suggests clouds.

Suppose we watch an enthusiastic table-topper build a bit of summer scenery—on a cold January night, just for contrast. He sets up a suitable cloud background on the table, like a screen. Next a mirror—which will later turn out to be the brook—is laid diagonally in front of the cloud picture. Two pieces of old fur—grass, if you please—with corresponding edges cut to form the banks of a stream, are placed on the mirror, leaving just enough of it showing to give the brook the proper width. Next, mountains are moulded of plasticine and given a place up against the background of clouds. A little sand can be sprinkled along the base of the mountains to break any harsh lines. Sand sprinkled along the banks of the stream and here and there extended out into the "water" makes a realistic waterline. Small twigs or weeds stand upright in the sand or in a bit of plasticine to give the appearance of trees. A round hole may be cut in the sky, with white paper pasted over it, if the photographer wants a moon or a sun. This little model becomes a charming summer scene when it is photographed.

Then comes the action—unless, of course, the builder wishes it to be strictly a landscape picture. If he is a sculptor of sorts, he will make his own figures, out of plasticine. Otherwise he will use dolls or small teddy bears or grotesque ornaments. Selecting them constitutes much of the fun involved. Whether these figures fish or wade in the brook or dance on the side of it, an entertaining picture results. Your background is stationery. The figures can be moved about in front just as those of a motion picture carton animator.

Once this game has started, ideas will come into one's head fairly tumbling over themselves.

The kitchen salt may be set to work to create a scene at the North Pole—especially appropriate for Christmas cards—and sand from Junior's sand box becomes the torrid sands of Sahara, across which tiny dolls in nomadic robes lead camels from Noah's Ark. No household trapping or toy is safe from coming into play.

Having used Junior's toys in grown-ups models, the really kind thing to do would be to make some scenes especially for Junior with his toys as actors. They may be principals in a scene from his favorite fairy story or Mother Goose rhyme, for instance.

We could go on at length suggesting scenes to build, but that would spoil part of the fun you would have in thinking them up yourselves. Table-top photographs make delightful postcards to send to friends, because they are original—something to talk about.



A Table Top Wedding — *Helen E. Jones*

Last year we heard of a man, with something of a reputation as a humorist, who upon returning home after a hunting trip with a friend sent the man's wife a number of photographs showing his version of high-spots in their trip. And such photographs as they were! The poor friend spent several hectic moments trying to explain away the doubts which had crept into his wife's head regarding his prowess as a hunter. One picture showed a little manikin dressed in a costume which was the replica of the friend's, a gun in its hand, fleeing madly from an enormous bear which was emerging from the woods. Another showed friend husband's "double" climbing over a fence while a cow and a horse of gigantic proportions looked on. Still another "snapshot," supposedly, pictured a large rabbit armed with the shot-gun, leading a procession of other game animals and the friend peering out from behind a tree. There were several other delightfully ridiculous pictures which the hunter-humorist had built on his table top. In all of them, he had managed to ride his poor friend in the jolliest sort of way.

There is fun, artistry, self-expression, recreation, to be found in table-top photography, and your own album of these photographs will give you much satisfaction.

The Commercial Photographer

What the Advertiser Wants of Him.
What He Wants of the Advertiser.

Henry Louis Gesler

When the average, and they are mostly averaged to a fair point of merit, advertising man goes to the Commercial Photographer he leaves a larger order than is to be measured by the photographic negative and print from it for which he proposes to pay. He outlines, very skeptically the nature of the campaign to be started, hints at what he has in mind. and it is up to the photographer to get the "Props" and shoot something novel, striking, stimulating. Novelty to be created in the studio, not at the advertising agency, striking in a way the camera man must devise, stimulating not alone for the prospective buyer but for the copy writer who takes the idea out of the picture and puts it into words.

Now, we photographers may be all wrong, or I may be an individual with a false idea, or the advertising men are all wet.

We furnish the copy as surely as we furnish the print. Else why doesn't the copywriter give us the copy first and tell us to build our picture around the words? If we furnish the ideas why should we be paid only for making a print. It seems mere equity that what we sell is not a photograph,—the photography is a by-product in this case,—but a salable idea which shall in fact be sold with a profit in which we shall have no share.

The whip has been in the ad man's hands and we have squirmed and bowed to the snap of the lash. The Wash Drawing has been exploited to our baseless terror. False fear. The man who pays for advertising knows when a photograph and the incontrovertible truth it tells is essential and when a wash drawing made by a weekly wage-earner will do. The Wash is not your competitor. The Advertising Man is your real competitor. He competes with you as to which of you shall get all of the profits.

Then what does the Photographer want of the Advertiser. It would seem that what he wants, if he be just, is a share in the profits. Not possibly $3 for the job and $3.50 for the print, or less, but some of the real money that the picture will make all along the line.

Failing in this he wants the advertising man to give him the ideas, the product of his (the adman's) brain, and be satisfied with a print conforming to specifications. Let the Copy Writer function before the picture is made and from the copy the photograph shall follow.

Photography has reached a point of technical perfection where those who follow it as a profession can deliver the sort of lighting, contrast, blocking out, working in, and every sort of technicality that could be useful in shaping an illustrated ad or layout. Illustrative Photographers have expensively maintained lists of models for any purpose. Large floor space is paid for to be prepared for set-ups that call for room. Every device known is put into the equipment to bring trick-photography to the service.

There remains only the courage of the Commercial Photographer to demand his rights and of the Advertising Man to loosen up and divide the perquisites and remunerations. It can be done and it isn't done because of the faults of either but because one doesn't know and the other is afraid to tell him.

The Advertising Man

What He Wants of the Photographer If Anything and Why He is Entitled to It.

By An Advertising Man

This thing is anonymous because there is so little reason why it should be written. Mr. Gesler's manuscript was presented to me for what reactions I might suffer or enjoy and I was asked to give those emotions language.

First of all let me modestly assert that all the brains are not in the establishment of the photographer. Some of us who live by advertising have fair to middling intelligence and believe it or not, we have to sharpen up and use every mental power possessed to keep in business.

The viewpoint that we get all and give nothing needs arguing. Much work in finding, landing, satisfying, generally contacting the customer was expended before the photographer ever gets a whack at the perquisites. And the photographer needs, demands, gets his money long before more or less intensive collecting has brought in the money which is said to give us so large a net.

The Ad man has planned a long and expensive campaign for his client let us believe before photographs are even thought of. And in our business there is a tremendous overhead that does not appear in tangibles.

As to our Copy Men: If they are so stagnant as to need the stimulus of a picture to make them function they do not remain long on the job. It has happened that we have found a photographer so much more resourceful and so superior to our own men in conceptions and materialization of ideas that our copy writers have

gotten their captions from the picture. Such a photographer never has cause to complain of his pay. We dread the possibility of losing him and would rather split the profit in his favor than not find him available when next we need him.

Which leads to the assertion that men are not worth what they think but what they can demand. It is either the law of supply and demand or of comparative merit. Roughly speaking there are too many $6.50 photographers and not nearly enough $1000 a picture men. And we have paid thousands of $6.50 unit bills and comparatively few $1000. We have paid more than that for two or three and found them cheap at the price.

It will be pardoned if I smile at the claim that the slogan or caption is in the picture and that the photographer put it there. It may be in the picture but if the maker put it there, how many of him can pick it out or even know it is there? Our men are wondrous keen at doing that. Perhaps the sense is not read out of but into the text.

Personally I am not fond of wash drawings or line work except in cases of a specialized sort. I prefer the convincing visualization and verity of photography. The best photographs do not cost us less but more than the handwork. There is one photographer in this eastern metropolis who makes more in a month than our best artist does in a year, and he makes it out of us and two other agencies.

What we want from the photographer is pictures that will sell the goods. That doesn't constitute him an advertising man entitled to the advertising profits as well as his own, but does presuppose he is an able photographer who can manufacture for us, the buyer, what we want. In the same way we expect our writers to formulate phrases.

We want photographs that will do the hundred and one things to the beholder which aggregates a good advertising illustration. Were we to furnish all the details and directions Mr. Gesler might object that we were interfering with his branch of the industry. We let him go ahead and make some thing which we want to buy from him. There is no selling resistance to be met. We want to buy before he does a stroke of work. But we want what we can sell in the finished job we pass on to our client. In this light the photographer is a cog in our machine not the motivating power.

Mr. Gesler's point of view is natural and does him credit. He is humanly class conscious and loyal to his craft. And we Ad Men are human, too, in our outlooks and we believe that when we sell advertising we are selling all that goes in the advertisement not a picture plus some words, not a photograph with word accompaniments, but a concrete, finished, efficient unit that will produce. And

humanly we like to believe we are the big thing. If wrong, may luck favor the other side and grant them the power to land the account, plan, project, fulfil, deliver and collect and then hire us to put their masterpiece to words.

And Then

By the Editor

We have had a rare opportunity of hearing two sides on a question which is arising every day, somewhere. The two preceding articles will do more to conciliate divergent opinions and bring two sides to an understanding than to precipitate a controversy. Neither side will be convinced but the real truth which leavens both debaters will prove to both that between extremes lies the happy mean. The Ad Man, who is to our knowledge one of the best payers for photographs, has perhaps learned that photographers feel they are not getting what they think is due, and Mr. Gesler may be willing to concede that his idea of what is the photographers due might be modified. Our own opinion is that it is true that there are too many $6.50 photographers and not enough $1000 men and that it is even truer that there are too many Ad Men whose limit is $6.50 or less and not many who willingly pay $1000. To the Ad Men this advice: If you can, try to encourage a tremendous step up in quality by stepping up price when deserved. To the photographer, for the love of Mike prove you can make something worth a thousand dollars, then take five hundred for it, if you must. It will be better than six and a half and in due time will get you where you can demand all you are worth.

INTIMATIONS

BERT LEACH

When the sad pines have ceased their sighing,
And the waveless waters mirror night,
Night and the hills, the grim eternal
Watchmen keeping their silent guard,

Under the stars and the pine boughs lying,
Dreams I dream, see visions bright
Of a world to be, of a sphere supernal;
But I wake with my head on a granite shard.

Then comes the dawn with rosy fingers,
And plucks the stars from the deep blue sky,
And day in a blaze of light advances,
And I join once more in the world of men;

Yet in my brain the vision lingers,
Clear as the sun, as the stars as high,
Now in the fray we may shiver lances—
We will heal our strifes with a hand-clasp then.

A Jury and a Salon

An Impression By Anne Brigman

It was my privilege through the friendly courtesy of Will Connell of Los Angeles to watch the Jury of Selection at work choosing from among the thousand prints submitted this year by two hundred and fifty workers, for the Thirteenth International Salon of Photography under the auspices of the Camera Pictorialists of Los Angeles.

Five picked men were chosen for their standing, each in his fine capacity for intelligence and capable of, as Mr. Doolittle has expressed it in the Foreword of the Salon catalogue, "a recognition of beauty in things seldom pictured or by a newer treatment of conventional subject matter." Again to quote from Mr. Doolittle: "This year are shown fewer prints than in previous salons notwithstanding the constancy in number of entries but this is merely the working out of a determination in photography which shall reflect the point of view today. No avenue of progress is open along the well travelled roads of yesterday."

Clearly and perfectly stated and the Jury went to work.

Jury duty is a thankless task at best. You don't get paid for it—at least a photographic jury doesn't—you are asked to give your honest reactions in a flash—and when you have, you are either praised or damned by the two hundred and fifty individuals who have sent in. For the best part of two hours, I was with them, and I felt like the tail of a kite in a high wind—trying mightily to line up with the consensus of opinion, three votes out of five to accept or reject.

Each group of four prints were arranged in sequence on a narrow, dark table, against a black screen, a guarded light illuminating the prints—leaving Jurors in semi-darkness.

The judgments were swift, and I watched with interest my reactions to each print called by the teller— "1," "2," "3," "4." As each print was voted it was handed to another guardian angel whose duty it was to keep the acceptances and rejections apart.

Nine times out of ten I was with the three prevailing votes, and then I would come into a head-on collision of rebellion—for prints of exquisite lyric beauty, both in workmanship and subject were turned flat.

I believe on my soul that I have been guilty of very little "sweet stuff" in my tweny-five years as a worker with the camera in the high mountain wilds; I dare to call the gentlest of them "Hardy romances"—but this Jury—and they were an up and coming, clean cut, intelligent bunch, had their six shooters out. I turned and looked at Karl Struss in the semi darkness, after a vote of three "no's" had

swept away some lovely landscapes. Karl Struss smiled his good old boyish smile and said slowly, "The no's have it, Anne."

The Jury had until midnight to go, and as home for me for some time to come is here by the ocean, a couple of hours away, I slipped out to the next room preparatory to leaving.

Busy as bees they were. Will Connell keeping count of the acceptances and refusals while Mr. Doolittle and his assistants kept the seemingly endless number of prints in motion. "It made me want to fight" I said to Mr. Doolittle, "to see so many lovely things turned down." Mr. Doolittle turned a piece of blank paper over that lay near his hand on the desk, pushed it away slightly with a couple of fingers and said with fine quiet, "The Jury are asked to choose—not to suit the worker, or the public, but themselves, and we must abide by their choice." "You are right," I said, "but it was tough sledding to watch." And then I had to hurry away from Will Connell's undying smiles and the benign quiet of Fred Dapprich.

Last week I returned to the exhibition. Out of a thousand prints submitted, one hundred and thirty-seven were shown. This was close weeding.

I started slowly. My feeling of admiration rose as I went down one line of prints, across the end of the first gallery and up the opposite side, my catalogue closed. The show was alive, dynamic. Through the three rooms I went, fortunate to have them for the most part to myself—I was in the gallery late in the afternoon of a rainy day.

This quiet impersonal survey complete—I returned to a few which impressed me by their direct simplicity and beauty. I love and reverence all human effort, though I may not agree with the other fellow's viewpoint—and I found this a great little show. Without favoritism, may I mention a few of the prints?

"Hermine Louise" by Jane Reece of Dayton, Ohio, and "Study" by Shigemi Izuo of Los Angeles, were for me the top notch studies is portraiture. The first, "Hermine Louise" is the exquisite profile of a half grown girl, no frills, just wistful delicacy and fine simplicity — done probably in bromoil. The second, "Study," — a series of screens and delicate shadows of the screens, and placed low in the vertical composition, the head and shoulders of a young man. (Japanese). Utterly sincere, without strain in lighting or pose and beautiful tonal quality.

The Japanese workers are a strong factor in the show with prints of unusual angle and freshness of vision.

My next high spot was entitled, "After a Snow Storm," by Rigi, of Moscow, Russia. A print so still, so intense; dumb gray sky. In the lower left corner of the middle distance, the low snow covered roof of a dwelling, with a clump of stark trees huddled near it; low

snow-covered foreground, and middle distance, and, as though to grip you fully as you look, the triangulations of an electric metal power pole, black and icy thrusts up through the center of the scene in the immediate foreground holding the whole thing like a vise.

"The City" by William Rittase, what can I say, but that it makes me dizzy, as it should. Makes me feel as though the elevator was dropping faster than my body. It's a whizz—a little masterpiece, and violently disturbing, for its a long way to that sidewalk.

Who ever said that photography can never deal with anything but facts? They should see Fred William Carter's "Abstract Design." It has all kinds of modern things off the map in abstraction —I mean normal abstraction—not psychopathic—and glows with form and tonal beauty.

In Will Connell's "Cock Fight" there is a fine humor and powerful shadow design and a brittle attractiveness in James N. Doolittle's "Wheels and Rods." Imogen Cunningham whose "Tower of Jewels" a study of the heart of a magnolia blossom appearing in Photograms of the Year shows two outstanding flower studies, flawless in design and texture; undefiled portraiture of her flower subjects. I raise my hand high to her.

Another who has caught a simple and powerful fragment of loveliness in plant life is August Hoffmann of Chicago, in his print "Wind Swept." Sprays of pine needles and a dim horizon is all, but it sings with the wind.

"Drifting Home" by W. S. Crockett of Glasgow, Scotland, is limpid and lazy and happy; full of repeated triangles of sail forms and the repeated horizontals of slow moving wave ripples.

In the next room holding the center of the east wall is "Oriental" a head by Dr. Max Thorek of Chicago. I wonder why a marine print, such as I have just described and a head study produce for me so similar a reaction? "Oriental" is a large head almost filling the rectangle of the print draped with simplicity in a silver scarf. The face is that of a young woman; a quiet face, eyelids not closed but down; under the calm a radiance which makes it the outstanding impersonal head of the show.

My only scrap with Fred Dapprich about his "Mona Lisa" is that it is so perfect that it is a success—but he has produced nothing original.

Out of the eighty-seven exhibitors, five are women. How come?

Modesty forbids my mentioning more than the fact that two of mine found favor in the eyes of the jury.

NEXT MONTH DOOLITTLE'S REVIEW

QUEST

By Bert Leach

I know I heard Pan yesterday,
I stole along a woodland way
And heard him pipe a merrier lay
Than songs of orioles, larks, or thrushes;
Down by a lilting little stream
Where, through the branches, scarce a beam
Of sun could make the ripples gleam,
I heard him splash among the rushes.

I thought I'd catch him unaware
At play among the shadows there,
While all about him in the air
Swarmed silvery dragon-flies by dozens,
And solemn bull-frogs sat beside
The brook and pondered wonder-eyed,
While he piped on with lawful pride
To all his listening sylvan cousins.

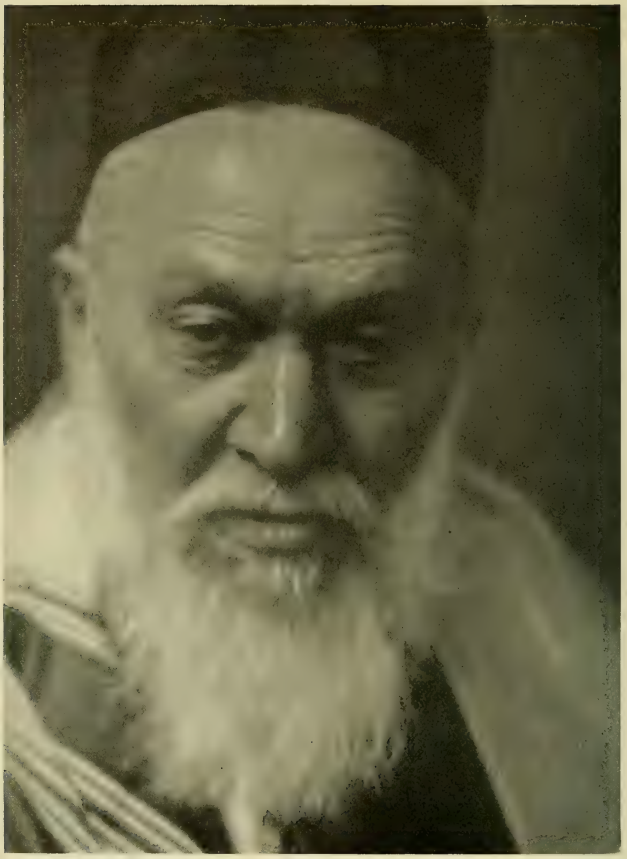
I stole up, oh, so quietly;
The leaves were thick, he could not see;
He must have heard, for presently,
When I peeped in and thought to spy him
He was not there. The willows stirred,
And here a little startled bird
Was hopping—but I'm sure I heard,
Although I could not quite descry him.

His little goat feet twinkled on,
I knew not which way he had gone,—
And so I had not looked upon
The rural god who pipes so sweetly.
I heard him clattering up a hill,
And loosened pebbles in the rill
Splashed down—and then the woods were still,
And he was lost to me completely.

I came to-day; the light was dim;
I was not quite so sure of him—
Sweet sounds came from the grove of slim
Young poplars standing tall and graceful;
But were they notes of bird or Pan?
They ended just as they began—
If he were there, again he ran;
Perchance he finds my calls distasteful.

To-morrow in the yellow dawn
I'll come while yet the dew is on
The buttercups; he'll not be gone
But sit there piping clearly, highly.
So silent through the shadowy glade
The dragon-fly on bending blade
Shall wonder at me, unafraid,
On tiptoe I shall steal up slyly.

To-morrow, ay, then must I see
My wood-god, laughing, wild and free,
To-morrow—oh, it cannot be
My eager search again will fail me.
The days whirl by—I cannot run
Much longer mid the shades and sun—
Pan must I see ere life be done,
Or naught can life itself avail me.



MEDAL PRINT
Alexander Leventon





ADVANCED



MARCH



SECOND: *R. Morita*
FOURTH: *T. Kawaguchi*

THIRD: *F. Y. Sato*
FIFTH: *Dr. Irving B. Ellis*

ADVANCED COMPETITION

March, 1930

H. Aalmer
Edvard Aldthaus
Haron Bakona
Mrs. Alvina Baucher
Harry L. Berriman
Dr. Petro Boccelli
Addison P. Center
Miss Jane Cowl
F. E. Crum
M. K. Curtis
Dr. L. C. Davis
Miss Harriet Denman
Howard C. Doty
Dr. Irving B. Ellis
Miss J. M. Elverson
Thomas Emmons
John Fish
Ig. O. Harris
Howard Johnson
T. Kawaguchi
Dr. K. Koike
Miss A. R. Lavenson
Alexander Leventon
J. C. Moddijonge
R. Morito
M. A. Obremski
Otto Pedersen
Clark H. Rutter
F. Y. Sato
Harry Suhlmer
Theo. Williams



MEDAL PRINT
Carl Demaree



SECOND: *Johanna E. Heim*
FOURTH: *C. E. Lamphere*

THIRD: *Lyle E. Sharpe*
FIFTH: *Margaret B. Clark*

AMATEUR COMPETITION

March, 1930

Milton Allen
Albert Altman
Miss K. Arethused
Harold Baker
J. M. Bannerjee
Charles A. Benz
Fred O. Blake
Dr. G. H. Broyles
Miss M. B. Clark
A. W. Coon
Carl Demaree
J. C. Finnegan
G. M. Gerhard
Mrs. A. L. Hamner
H. Y. Hara
Leland S. Harding
Miss Johanna E. Heim
L. Helbak
O. Ikuta
A. J. Jacobson
T. A. Johnson
J. Kawasaki
Vernon Kennedy
S. J. Kharegat
Fred G. North
C. E. Lamphere
B. Leitner
C. F. Lindblad
C. P. Martin
W. D. Master
I. Mawrence
J. C. McCarthy
L. M. McKinsey
S. M. McNair
A. G. Miller
W. S. Narahara
L. M. Oestreicher
Y. Osada
M. A. Piper
F. H. Ralph
A. E. Ralston
H. B. Rummel
R. L. Saettele
A. D. Seaman
Lyle E. Sharpe
J. A. Singler
C. L. Snyder
C. J. M. de Sousa
Peter Stuck
T. K. Tsukane
J. Van Uchelen
Otto Walther
F. L. Weaver
R. L. Weber
John Whitsell
R. A. Whitten
L. A. Wilke
T. A. Wilson
W. Woestman
Gerald H. Wood
Harold Yauch
H. Zeemer
Matilda Zuch



A Golden Anniversary

Fifty years ago George Eastman made photography the joy of millions. I am not prepared to decide the controversy as to who invented the roll film. No one contests that George Eastman invented the Kodak. Over thirty years ago an Eastman roll film camera came into my hands with the label of the Obrig Camera Company on it as the sellers. It was a box affair but it made pictures and my debt is to the maker of that camera.

Sycophancy cannot move me to say what follows. Millionaires as such never awed me. I'll call him George, Uncle George if he calls me Sig or Nephew Sig. I have known a dozen millionaires and they have made me no richer. No spite for that. I have known thousands of poor men and they have made me nor richer nor poorer. No blame for that. But to George Eastman I do homage for having a hand in the shaping of my life's pleasure. How about you?

Had he not done it someone else might! Yes and that may be said of Alexander and Napoleon. Of Edison and Marconi. But something having been achieved we acknowledge the greatness of the doer.

A carking voice crows out of the darkness that many pages of advertising do much to impress us. Perish the thought. What have advertising pages to do with me. My gratitude is for the possibility of putting a camera in my pocket and going afield to bag the glories of earth, and sea, and sky. My enthusiasm is bred of the joy the dollar Brownie has put into the lives of millions. Of the Brownie's effect on a line of evolution that had made pot-hunters who tracked the game with a blind eye to the landscape into pictorialists who bring Salons to our sordid metropolis and art into the humblest home.

Were you to die in a hovel, George Eastman, and be buried in a lonely plot of ground in the wilderness I should come to your resting place with my hat in my hand and a wreath to place on your mound and leave the deepest emotions of my heart with it. You are rich and, notwithstanding your efforts to bedevil our old reliable calendar, you are spending your mature years in spending riches for universal good, shall I be less sincere in bringing you my flowers while you are with us?

May the joys you have made possible for others revert to you. May you get as many tributes as you have dollars. Your business past and present has no interest for me. I'm a bolshevik in photography. E. K. means history and good goods to me. Eastman means that you were at the birth of this hobby that sweetens my existence. It is not the individual I that speaks but a multitude. Take this as the Golden Anniversary greeting from Camera Craft, from Camera Craft readers, from its owner, from its editor and from every one who has a hand in the making of Camera Craft.

Criticism

As one who has been accorded a place among the critics of photography the not unmixed pleasure is mine of looking back over some years of active criticizing. The faculty remains active and I feel inclined to exercise it upon myself. Have I not, like my fellows, been guilty of developing the ability of finding fault at the expense of enjoying the aims, emotions, ideals of the artists? A sadly introspective voice answers "Yes."

A delicately bred, refined girl marries the manly thing she considers as an ideal of manhood. He is brave, strong, great and good. The lacy froth of a rosy wave, tinted by the sunset, clinging to a rock. The rock remains a firm haven but the brave fellow flavors the morning's romance by brutalizing his little mate because the coffee is weak.

A trustful, fine boy marries the girl who is to him all that the angels be and the sharer of his loftiest dreams. She grouches because he cannot provide as fine a machine as the neighbor sports.

The picture is exquisite. The maker has put into it all that his fancy and finer nature got from the landscape and something too that was added from within himself. The atmosphere is fine, the picture sings. And with a few clever words the critic finds a high light in the upper left hand corner that is too bright.

Too much we hear of the critic as a teacher. By all means let him teach. It is well to learn and it is well to be taught, but let us, also, have a few able critics who can encourage. Give us, oh beneficent Providence, a few men who know the good points when they see them and who, with their strong hands and keen eyes will take our hands in theirs and lead us farther on. We may need the lash upon our posteriors to make us move in the right direction but we prefer the guidance that from in front leads on and we think such guidance will carry us as far and with no less speed to the goal of perfection.

Will this modify the ways of critics? It will not. They shine in biting epigrams and scintillate with arty phrases. Will it make me better? It will not for I am one of these and do not read my own wise animadversions. But the merit of these lines is not in men or me but in the truth they bespeak. There be seeds in the chaff of words that oftimes find fertile ground and fructify. So mote it be.

THE GIRL AND THE BOY

Sigismund Blumann

The girl, for all the changes Time has wrought
 Still reads her hope and destiny in charms,
Her fate in daisy petals. She has sought
 Her man adown the ages. Her alarms

Have been assuaged and caused by man. Her part
 Has been to bring that Paradise anew
Which she so gladly sacrificed to heart;
 To garnish earth and with rose petals strew

The charmless barren soil. She may grow pale
 At one harsh word, or tremble at a mouse,
But when a danger threatens to assail
 Her child, you have a Juno in the house.

The boy, even in youth, shows as he can,
 That kith and kin upon his shoulders rest.
In childhood he already proves the man.
 God made it so, and, truly, God knows best.

Yet why should either argue or make strife
 At this? No part is greater than the whole.
Man is the body of this mortal life
 And woman, bless her, is the very soul.

The Eveless Eden

A correspondent inquiries as to the advisability of excluding women from a projected Camera Club in his town. Can women use cameras? Can women make pictures? Are women decent, useful citizens? We say they can and are. The very question of their eligibility is repugnant unless—the Club is going to be a place where women may not go and maintain their self respect and the respect of their community. Quantum sufficit. Verbum sat sapienti.



Cleaning and Preserving Cine Film

Some time ago the American Cinematographer published a series of findings on the above subject which we delayed reprinting until we should have the opportunity of testing in our own laboratory. Without questioning the reliability and accuracy of the journal named or the authorities quoted we have a policy of giving our readers, wherever possible and within our own limited facilities, personally tested formuli and procedures.

Experiments had been made with inflammable cleaners of various sorts, of non-inflammable and of admixtures of both. Gasoline was found less poisonous than benzine in its vaporous form. As there was a confessed risk and our experiments proved the naptha group to be at best very uncomfortable in the average dark room or enclosed space of workrooms, they have been omitted.

The useful part remaining from the article herewith reprinted may be accepted with all the confidence the American Cinematographer conveys and the further assurance that what follows actually worked under ordinary conditions and general methods and means available to the amateur as well as professional.

"The above experiments indicate that carbon tetrachloride when pure is quite satisfactory for cleaning motion picture film. It is a good solvent for oils and fats, evaporates readily, is non-combustible and is readily available at a reasonable price. It does not affect the image even on prolonged contact and has a minimum tendency to decompose on exposure to light in the presence of moisture. Although toxic when impure, the pure compound is no more toxic than benzene and if reasonable ventilation provided, it may be used with relative safety.

"Tests also showed that carbon tetrachloride has no curling effect on film with nitrate or safety base after two days and it does not remove the color from either nitrate or safety film with tinted base.

"Manufacturers such as the Dow Chemical Co., and the Eastman Kodak Co. supply sulphur-free carbon tetrachloride which is satisfactory for cleaning film. A few years ago many commercial samples of tetrachloride contained sulphur which was formed as a by-product in its manufacture by the action of chlorine on carbon disulphide. On exposure to the air in the presence of moisture sulphur chloride deposits sulphur which is capable of combining with the silver image to form yellow silver sulphide. Such samples of carbon tetrachloride containing sulphur chloride when left in contact with motion picture film attacks the image, especially in the presence of moisture and bleached it out to a faint yellowish-white image of silver sulphide. No such commercially impure samples of carbon tetrachloride have been encountered within the past two years.

Mixtures of Carbon Tetrachloride With Inflammable Solvents

"In some laboratories and exchanges a mixture of carbon tetrachloride with high-test gasoline is used for film cleaning. The mixture evaporates less readily than pure tetrachloride, which may be an advantage in some cases. Its adoption in the past was a result of the toxicity of impure samples of tetrachloride, a 50 per cent mixture by volume with gasoline reducing this considerably. This mixture burns with great difficulty and is satisfactory from a fire hazard standpoint, although the proportion of the two liquids necesary to give a non-inflammable mixture depends on the nature of the gasoline. It is considered that pure carbon tetrachloride is to be preferred to such a mixture for general purposes.

Film Moistening Liquids

"In addition to accumulating oil during projection, both the film base and gelatine coating lose moisture and tend to become brittle, owing to the excessive heat to

which the film is subjected. If the film were allowed to cool to room temperature between successive projections, little trouble would be encountered, but in practice the film does not cool off sufficiently between successive projections and the resulting baking process drives out the moisture, which results in brittleness.

"If film which has been rendered brittle in this manner is exposed to a moist atmosphere even for only a relatively short time it tends to regain its flexibility. It is not possible to do this by placing tightly wound reels of film in a humidor or a vessel containing water because the moisture penetrates the convolutions of film very slowly. It would be possible to humidify the film satisfactorily by passing it continuously through a humid chamber or by winding the film in contact with a damp strip of paper or other absorbent ribbon. Such a system, however, is inconvenient in the theatre or exchange.

"A satisfactory method of moistening film is to immerse it in a mixture of water and a water miscible volatile liquid such as grain alcohol. The percentage of water to be used in the mixture depends on the degree of brittleness of the film and the time which elapses between application and vaporation of the liquid. If an application machine of the Dworsky type is used, this depends on the rate of passage of the film through the machine. During this short period little or no swelling of the gelatin coating occurs, but sufficient moisture is absorbed to restore the flexibility of the dried out gelatin coating. Moreover, when the film is wound up in a roll, the dried out film bases can also absorb moisture by virtue of being in contact with the moistened emulsion. Film base absorbs moisture relatively slowly so that little or none is absorbed by it in the period of application of the moistening liquid.

"At the outset a survey was made of possible water-miscible volatile liquids which could be used for the purpose. The requirements of such a liquid are identical with those for the film base cleaning liquid outlined on page 2. A choice of the following liquids is possible: Grain alcohol, denatured alcohol, isopropyl alcohol, and tertiary butyl alcohol.

"The exact quantity of water to be added to the alcohol must be determined by trial. From 15 to 25 per cent water is usually satisfactory and this proportion holds in the case of all the alcohols named above. The condition of the film after treatment will indicate any necessary changes in the proportion of water to be added. If too tacky, less water should be used and if too dry and brittle the quantity should be increased.

"A mixture of either of the above alcohols with water has little or no solvent action on mineral oil which may be present in film after projection. However, in practice the rubber squeegees in the Dworsky machine tend to emulsify and remove traces of oil. If much oil and dirt is present on the film a moistening liquid which is also capable of dissolving oil must be used."

Talkies For the Amateur

Now that any amateur can produce a talking picture it behooves us to study a little of the science of acoustics. What do you, for instance, know of reflected sound? Of tone quality? Of resonances? Those of us who have a good telephone voice may hope to register well. Some voices are so constituted as to muffle or fade or smudge on any tympani or membrane device. If the recording machine be elaborately equipped the register of sounds may be stepped up or down, but we fancy that in amateur apparatus it will be well for the actors to endeavor to enunciate clearly, project their voices toward the machine, and without being unnatural maintain the inflections and loudness and softness within certain bounds somewhat as we handle exposure within the latitude of a negative emulsion. A suggestion also useful is to talk from well filled lungs. Don't talk through the top of your head. Even thin voices carry well when backed by a plentiful supply of air propelled from the very diaphragm.

Precautions

Again we reiterate and will from time to time, Keep Your Lens Clean. Dust on any lens makes for blurred images, on motion picture lenses it spells failure. In color cine work it kills correction and vividness to a degree. Keep your lens clean. Do.

Association News

CHARLES AYLETT, 96 Yonge St., Toronto, Ont., Can., *President*
D. D. SPELLMAN, 4838 Woodward, Detroit, Mich., *1st Vice-President*
GEORGE D. STAFFORD, Chicago, Illinois, *2nd Vice-President*
J. W. SCOTT, 205 W. Fayette St., Baltimore, Md., *Treasurer*
L. C. VINSON, 2258 Euclid Ave., Cleveland, O., *General Secretary*
W. E. DOBBS, Buick Motor Co., Flint, Mich., *Chairman Com. Section*
NELSON L. BULKLEY, 855 W. 5th Ave., Columbus, Ohio
Chairman N. P. E. C.

The work of the Photographers' Association of America in advising its members in better studio management and better advertising is producing excellent results, General Secretary L. C. Vinson reports. Officers and committees have given liberally of their time and knowledge to bring about better business conditions.

As Christmas approaches photographers are doing an exceptionally large business.

Reports from cities and towns are that the studios are now at the peak of the holiday business. They write that this year is an unusually good one, that the public has money to spend and that photographs each year are becoming more popular as Christmas gifts.

The advertising of the studios is also at the peak. They are using space in their local papers more liberally than ever before.

Through November the advertisements urged the public to have Christmas photographs taken early. This stimulated business in a splendid way in October and November.

However, they will not stop at this point. They are ordering matrices of advertisements from the Photographers' Association of America in large numbers for the purpose of using them in a final drive in December for another month of large business.

In a number of cities photographers are cooperating in holiday advertising. The practice promises to grow. It is a method by which the photographers use large, dominating space in their local papers.

One plan is for them to sign agreements to pay the money to a treasurer in advance of the advertising. In some cases each photographer's quota is paid in installments over a series of weeks before the advertising begins or before it is inserted in the papers.

The treasurer of the group then has the money in hand to pay for the ads before they are printed.

It is customary for the photographers to use large space and to have the name of each studio in the cooperating group printed at the bottom of the ad. The public is urged in the advertisements to go to these studios for photographs.

* * *

The value of the Winona Lake Photographic School training for newspaper photographers is splendidly explained in the statement of one who attended the school last summer. The plant in which he works does job printing in addition to publishing a daily paper. He is called upon to make all kinds of pictures—portraits, sport news, pictorial illustrations for advertisers, scenes, groups and the general run of commercial work.

He had obtained his experience in a small town studio and felt the need of training. Hence he had made a railroad trip to see C. W. Howson, director of the commercial course. Mr. Howson's talk had made him eager to attend.

Now that he is back in the newspaper office, shooting everything that comes along, he says:

"When these same problems come up now that used to make us worry and experiment, I find that during the course we had taken up that same problem. Making difficult pictures is much easier with the reserve knowledge stored up at Winona.

"Recently I was given an assignment to make a set of photographs showing a number of operations involved in producing a manufactured article. By using additional

knowledge of focal length of lenses, lighting and composition obtained at school, I was able to produce a set of pictures vastly superior to a somewhat similar job a year ago.

"By using formulas and methods advocated at the school, I am able to put our news pictures through our processing rooms faster and better.

"The lectures by the outstanding men, the associations, the heart to heart talks made one feel that his profession had no superior and that he would do all in his power to grow in the knowledge and practice of it.

"My assistant is going to attend the school next year."

Within two weeks after the meeting of the national council of the P. A. of A. in Chicago, four photographic clubs took out charters in the national association.

Several other clubs have made application and charters soon will be issued to them.

This is indicative of the feeling among the clubs. More and more they recognize the necessity for photographers' cooperating to benefit the profession as a whole.

Officers predict that at the second annual meeting of the reorganized national council in 1930 the representation of delegates from affiliated associations and clubs will be much larger than this year.

* * *

Never before were members of the national association so greatly interested as now in business management.

In the last year photographers have become more than ever aroused to the need for adopting good business practices. They have learned that good artists cannot prosper unless they manage their business affairs well and give some of their effort to building up their own communities and making them better places in which to live and to do business.

Hence a great demand has arisen for better selling methods, better accounting methods and better advertising of all kinds.

They are becoming convinced that the large majority of photographic artists, no matter how competent and skillful, have difficulty in obtaining adequate remuneration for their excellent work unless they manage their affairs well.

The national association finds the work of supplying business service to photographers growing at an enormous rate.

* * *

Nearly all of the students who attended the photographic summer school at Winona Lake in 1929 have signified their intention of attending next year. This is a new development. In the past a few have attended a second year, but a majority of the members of the 1929 class are desirous of returning to the school for another course of study.

Letters to this effect are on file in the office of the General Secretary in Cleveland.

The reason appears to be that the school was so organized in 1929 that it was possible to offer much better and more helpful courses of study.

Will H. Towles, director of the school, worked out a plan particularly well adapted to the needs of the members of the association who attended. He personally directed the portrait course.

Charles W. Howson, who directed the commercial course, also did very fine work.

Those two men proved to be a valuable team, and under their direction, with the help of other able instructors, the students acquired valuable knowledge of professional technical photography.

The letters which these students write, telling of their gratefulness for the splendid training, are so fulsome of praise that they almost seem to have been inspired by some one individual.

Yet nothing of that sort took place. The students were asked to give an opinion on the result of their study and to say whether it had been helpful.

Given the bare opportunity to express themselves, they crowded their letters with the finest compliments for the directors and instructors and related in detail how their photographic work had been marvelously improved and their business prospects enlarged through their study.

With many of the 1929 students returning in 1930, the number of new entrants will be limited.

Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

President, C. M. Coffey.....Raleigh Building, Portland, Oregon
Vice President, Harry Vinson.....Bellingham, Washington
Secretary, C. F. Richardson.....Milwaukie, Oregon
Treasurer, Sam Walters.....Bushnell Studio, Seattle, Washington

On January 18th, the Officers and Executive Board met in the Multnomah Hotel, in Portland, for the purpose of establishing the policies of the P. I. P. A. for the current year. Their first order of business was to ratify the appointment of C. F. Richardson, for Secretary, to fill the vacancy of Mr. C. F. Todd, who was elected and resigned, because of inability to devote sufficient time to the office. And in accepting this office, I made it very clear that I would insist upon a strictly business administration in all departments, and an accounting accordingly. Resolutions were passed so that this could be accomplished. There were three Committees appointed, which had already been functioning, namely—Program Committee, consisting of Mr. Harry Vinson, Chairman, representing Photo Finishers, Mose Grady, Portrait, and J. A. Gensler, Commercial; Hi-Lites Committee,—Mr. J. A. Gensler, Chairman, with power to appoint his assistants. It is the intention to develop Hi-Lites this year to five regular issues between now and the Convention, and one issue within thirty days after the Convention.

At the meeting on January 18th, the functions of these Committees were clearly outlined, and they were requested to prepare a tentative modus operandi. This has been accomplished at a meeting of the Officers and all the members of these Committees at Seattle, February first and second.

The method of putting on speakers and demonstrators at the forthcoming Convention, will be entirely different from anything tried out on the Coast, it being our idea that this is an age of continuity, visual and audible, and our programs will be constructed so that the portrait, commercial, and photo-finishers will have their speakers, demonstrators, and lecturers interwoven into this continuity. We have been promised an abundance of the finest specialists in America for this Program, and these names will be given to you as soon as they have been ratified by the National Association and by others concerned.

Here is a surprise:—We have obtained the wonderful Spanish Lounge and Spanish Ballroom of the new Olympic Hotel at Seattle, Washington, for the dates of August 21, 22 and 23rd, for our Convention; the 24th, falling on Sunday, will be devoted to entertainment and sightseeing, and goodfellowship. I believe that you can realize that the Hotel, in allowing us to use these facilities within our limited financial means, have made a real sacrifice and concession to us. And when it comes down to the final analysis, the concession was given because of the wonderful success of the Eastman-Speight Exhibit there. So that it behooves us, as Officers and Committees, to try to live up to that reputation.

We have assurances from the Manufacturers' Bureau, that they will positively support us. It is going to be our sincere endeavor, to raise this membership up to a reasonable expectancy.

The Board has gone on record as realizing the absolute necessity of building up local Associations, and that is going to be one of our chief concerns.

Let every loyal member make it his business to help in this and the P. I. P. A. shall have numerically the strength it deserves for its faithfulness to the cause of better conditions for the Craft on this coast.

CONVENTION DATES, AUGUST 21 « 22 » 23, 1930

Master Photo Finishers *of* America

A. J. Cunningham, President.....102 Liberty St., Utica, N. Y.
William Burton, Vice-President.....216 N. Kirkwood Rd., Kirkwood, Mo.
Fred. B. Fountain, Treasurer.....483 Main St., Middletown, Conn.
Guy A. Bingham, Manager.....Box 1020, Rockford, Ill.

Territorial Vice-Presidents

South-Western States: Albert Hansen,....1122 Howard St., San Francisco, Calif.
North-Western States: Edwin Mayer 181 Ella St., Portland, Ore.
Mid-Western States: W. H. Jennish.....Box 597, Waterloo, Iowa
North-Central States: John H. Seamans.....1953 E. 71st St., Chicago, Ill.
South-Central States: John H. Hammond.....Box 650, Meridian, Miss.
South-Eastern States: Elon C. Robison.....488 Central Ave., Petersburgh, Fla.
Great Lakes States: R. J. Wilkinson.....125 Michigan Ave., Jackson, Mich.
Dominion of Canada: S. C. Atkinson.....1924 Rose St., Regina, Sask. Can.
Central States: J. E. Leitzell 1510 Broadway, Mattoon, Ill.
New Jersey-N. Y. C.: Anthony Barber 378 6th Ave., Newark, N. J.
New England States: Lee Paulmann 65 Laurel St., Bristol, Conn.
Mid-Eastern States: Walter J. Houpt 828-30 Phineas St., N. S., Pittsburgh, Pa.
Central Coast States: Walter W. Hicks 3825 Georgia Ave., Washington, D. C.
Eastern Canada: D. A. Lynn 1570 Dundas St. W., Toronto, Ont., Can.
Western Canada: S. C. Atkinson 1924 Rose St., Regina, Sask., Canada

Bear Film Finishing School

With almost startling enterprise the Bear Film Company of San Francisco have instituted a School for Druggists, the first session of which was held on the evening of February 7th, in the assembly room of the plant. Albert Hansen, the president, has something under his hat besides hair and the very fact that he stepped from the professorial rostrum of a great university to take charge of a large industrial plant and is making it go briskly along, proves that brains can function in more channels than one.

The program was listened to with rapt attention by a large gathering of druggists and competing finishers who were welcomed. E. W. Nelson told "How to Double Photo Finishing Profits This Year." Don Webb elucidated "What Every Druggist Show Know." Sigismund Blumann gave his ideas as to "Selling Photo Finishing to the Public." The Eastman and Ansco companies were represented by demonstrators who added to the interest and instruction in a practical way.

Ernest Professionals

There is no small town man if that means coming from a small town. Some of the smallest town men come from the biggest cities and some of the biggest men we have met came from little communities. Sackrider of Marysville and Rummel of Lodi are established in Marysville and Lodi, respectively, both of which places might be called minor cities yet these gentlemen set an example to metropolitan photographers in attending the meetings of organizations of their art and craft though they must travel miles. Both named were at the Mother-Child Competition meeting, both attended the Photo Finishers Little Convention. The roads were bad, the travelling hard, the rain and cold made travelling anything but pleasant but could not deter them. That is the spirit that determines progress. That is the progress which rewards Big Men from wherever they hail.

Art Cunningham Attention

You promised us an article. You said you would put it through if you had to write it on the train. You—say, Art, if that article doesn't come through within the next two weeks I am going to publish the fact right here for all the M. P. F.'s to see. You with your twenty-four hour service. Shame on you.

And As to the Man From Jackson

We shall not mention names but he promised something for our readers to read also. Listen to this story.

A half dozen cowboys were playing poker when one of them put his gun on the table and laid his hand on it menacingly. Said he: "I don't want to name no names or be pussonal, but some ding danged bushranger at this here table has failed to ante and if he don't come up rightaway I just about will shoot his other eye out." There was only one single eyed man at the table I'll bet. Well, how many Photo Finishers are there in Jackson who run a prosperous shop and travel with the little convention who promised me anything? I will not name no names or be pussonal but him is the one I mean.



Ye Editor Retaileth Newes of Ye Profession and in Quaint Italics Titillateth Ye Sphynx with Hys Quill

Interesting and True

A nationally known columnist writes that there are portrait photographers in this country who work only by appointment and get $100 for just the sitting and as high as $1000 a dozen for prints. We have not met these aristocrats but personally know several who command several hundreds of dollars a dozen. These men and women—and there are women amongst them—do not complain of bad business in any season, but, characteristically, they may be seen at every photographer's convention listening intently to the lectures and avidly watching demonstrations. They need to keep abreast of the times and in their practice keep a trifle ahead of the rank and file. The quality determines their right to charge high prices and their ability to get them. Their equipment is not made up of makeshifts and oddments but is the best that can be bought. They work with fine instruments on fine material using their art and every faculty of ratiocination God gave them. And it may be said God gave them generously.

More Money For Your Work

All right, you want more money. What do you propose to give additional to what you are giving? The cheapest thing you can add to your output is quality of work and service. Make better pictures, serve your clients better. There will be an equity in this that will solve several problems.

Jean A. LeRoy

One of the most interesting bits of literature we ever received came a few minutes ago. Jean A. LeRoy, credited by movie picture makers with the invention of the first cinematograph that projected pictures on a screen, celebrates his birthday by chronicling his misfortunes. But he does not whimper. On the contrary, this is what appears on the last page:

I have been in this business since 1894.

I have been pleasing and displeasing the people ever since.

I have been cussed and discussed, boycotted, talked about, robbed and mobbed, lied about, lied to, hung, held up, ostracized, criticized and burglarized.

The only reason I am in this business now is to see what the hell is going to happen next.

This has been hanging over his desk, he says, for more than thirty years. It sounds pessimistic but we hope things are not as bad as that and are quite sure such a humorist has a cheerful outlook on life which its vicissitudes cannot embitter. More power, long life, and better luck, Jean.

Tony Babb

We haven't taken a crack at Tony for a long time. The little, round-faced consolidated package of good nature who brings sunshine with him wherever he goes. Tony is one of the greatest merchandisers in the world. He is at the head of the retail stores and jobbing end of the Eastman Kodak Company on the coast and that means something. Think of maintaining an unfailing, irresistable good humor in such a capacity. Wish there were more Tony Babbs or that we might see more of this one.

As They Say in Hold Hingland

Those Hamerican fellows are queer, ye know. They have an association of photographic completers, or something of the sort, and hold little conventions which they call little instead of small because they are not small, doncherknow, but quite a bit larger than their main event, if you consider the proportions and facts, in a way. What oh!

Ida M. Reed

She is away as this goes to press so she cannot stop us. Grand President of the Grand Lodge of all the Women's Business and Professional Clubs of the state of California,—or is it the Business and Professional Women's Clubs? Well, at this writing she is orating in the southland. San Diego, Los Angeles, Riverside and where not. She does not appear on these pages very often though she does more writing than the editor (of checks) and where she does appear she seems to rise to the top. As a mere man it seems to us that it takes a deal of tact and ability to be President of all the Business and Professional Women's Clubs of a state. I happen to be president of five women and doubt whether I could take on authority over one more. When Miss Reed gets back they are waiting to put her on jury duty. My! My! Twenty years ago they told us a woman's place was in the home.

California Climate

You will not believe this. You don't need to. The fact is that while the thermometer settled down into its bulb and went molassesy all over the east and southeast, we were walking the streets from eight in the morning until six at night without an overcoat and the hydroquionon did not go on strike or call for heating either. My wife brought in three of the prettiest Irish Elegance roses from the open garden on the twenty-fifth of January and we had flowers on the Christmas table grown without glass or forcing. And this is not Los Angeles or contiguous places but central California. Back in Kentucky we know one misguided amateur who went out with a camera to snap a few and found the film frozen to the spool. He broke the icicles from his nostrils and brought the camera indoors where after ten minutes over a hot stove he was able to wind to number two. Photo finishers in Chicago three weeks ago were chopping their racks of film out of solid cakes of congealed developer. And they fixed them by laying them on solid cakes of hypo solution. The help worked in bearskins with electric bedpads wrapped around them under the furs. Guy Bigham, back in Rockford reports that he found his assets frozen. Why out here even the air is hot.

Chet Coffey

Six feet and then some of brawn and good nature. Chet smiles and the rest of the world smiles with him. Apple orchards and finishing plants cannot get his goat and farmer or business fan is all the same to him. An apple a day keeps the doctor away and Chet is furnishing the physicians nemesis. Just now he is president of the P. I. P. A. and the next convention will show whether he has been able to keep smiling through a year of that sort of hard work.

E. J. McCullagh

Whenever something turns up that needs careful handling and tact everyone turns to E. J. and he never refuses. Somewhere in our memory rests a story about a glass hat but for the life of me (us) we cannot recall it. It is to the point that some men are willing to assume burdens and is told, as a rule, by the wives of such men to their discomfiture. Well, Mac may wear a glass hat or it may be a diadem of crystal. He deserves the latter.

Mrs. Paul De Gaston

The charming wife of our old friend Paul De Gaston called recently and we are grateful for the meeting and the news she brought of the success both artistically and financially of her husband. Paul has gone into dry-point etching seriously and has met with startlingly immediate recognition from art critics and the discriminating pubblic. On her return to Honolulu the young lady and her other half will go to Shanghai for a year or so, with an eye on Paris, France for the future. In this city the De Gaston exhibit of etchings at Courvoisier's is at this time attracting large audiences and bringing limousines to the curb as at the opera. More power to you Paul, and the assurance that we know a copper plate from a photographic plate. What pleased us, too, was that Mrs. De Gaston assures all friends that the De Gaston love for photography has not waned but is ever active and in fact growing.

Does Advertising Pay

I dunno. But here is a bit of advice. If you do not advertise for goodness sakes save your money for the Sheriff is an expensive luxury and after you have cleared him out you want a dollar or two for oats.



Verne Bright, Poet

A photographic magazine with poetry in it, good poetry, is like a plum pudding with plums in it: all good.

We have been fortunate in having so large a reading public, so carefully selected by Fate, as to give us a worthy audience for the music and rhythm of language as well as the music and rhythm of pictures.

Challis, Leach, Reed, and Flint have been mentioned and Verne Bright is one of the galaxy that shines on our firmament. You will be interested in him. He was born in Missouri, was educated in the common schools of Kansas and Oregon, graduated from High and with an A. B. from the university of Oregon. Served in the army and travelled pretty well all over America and the world in general. Has worked as logger, engineer, farmer, chauffeur, dish-washer, cook, sailor, newspaper-man, and is now Professor of English Composition in Pacific University, Forest Grove, Oregon.

It is my opinion that his various occupations have fitted him the better to teach the young mind to shoot. He certainly has written prolifically and to good purpose. Last year about fifty of his poems appeared in the best magazines in the country. He appears in the anthologies of several nations including one in Japan and is, as you can see, still a young man.

Orange County Photographers

Meeting in special session, the Photographers Association of Orange County on the 14th inst., elected the following officers to serve for the ensuing year: Edward W. Cochems was reelected president; Henry J. Lyle, vice president; Mary Betzsold, secretary-treasurer, and Mary Smart, press correspondent.

The occasion also marked the first milestone of one year's successful progress. Much has already been accomplished along the lines of mutual cooperation and constructive propaganda, with growing membership which includes the artisan in varied lines, retouchers, commercial and portrait artists and those constituting the ilk.

A special committee on progress was appointed, the members being Frank Collier, Anaheim; C. George Hedstrom, Fullerton, and Clyde Gilbert, Santa Ana.

"The Technique of Photography," a film started by the association last year, will be completed in a few months, the members having decided to resume activities on the film in the immediate future.

Personal Overhead

Your gross overhead reckoned outside of your business is what it costs you to live, not in dollars and cents alone but in character, sacrifice, study, energy, health and so forth. To get a square look at the books of your life allow one tenth of one percent of your total net for the bootlegger then don't let him have it but put it in the baby's bank.

Camera Craft's New Covers

We are being congratulated on our new paper. It took much consideration to make the change. Camera Craft has become so generally loved as it was and we loved it so well that we were reluctant to make the change. Is this conceit? We are merely taking your own words for it and the ever growing subscription list. The new paper removes the last restriction on putting just what we want on the covers. We can now use the finer screeen and select subjects with more gradations and detail. Yet under the improved dress you will find your familiar friend bettered but unchanged, always seeking to keep abreast of the hour and when possible a little ahead.



Edited by H. D'ARCY POWER, M. D., F. R. P. S.

Color Prints

The method of printing in pure colors I described fully in Camera Craft is rapidly growing in favor with some important developments. R. J. Garnotel in two communications to the Brit. Journ. Phot. p. 544 and 662, proposes methods for the protection of the print from unfixed dye that appear to me to be entirely unnecessary, both the Lumiere technique and my own giving perfect results with a little care and experience. Much more important are the efforts to improve the mordanting bath and to combine mordanting and dyeing in one operation. The Christensen copper sulphocyanide bath deposits, in fact I have never been able to obtain it clear, and rather rapidly weakens on this account. The first proposal to remedy this was to substitute sodium citrate for the potassium salt, but more important is Lyman Chalkey's paper in the Dec. color supplement of the Brit. Journ. Phot. where the whole subject is reviewed and the conclusion reached that the trouble lies in the insufficient amount of the citrate of potassium whose function is to prevent the deposit of sulphocyanide. He thereon gives a new formula as follows:

Copper sulphate	40 grms	5 oz.
Potass citrate, neutral	250 grms	350 grs.
Acetic acid, glacial	30 c.c.	1-2 oz.
Ammon sulphocyanide	25 grms	270 grs.
Water to	1000 c.c.	20 oz.

The first three salts are dissolved in about two thirds of the total quantity of water, the sulphocyanide in about one-tenth of that quantity. The water used to dissolve the copper sulphate may be warmed to hasten solution, but when the sulphocyanide solution is added to the rest the temperature must be at or below room temperature. The two solutions are rapidly mixed and made up to the specified volume.

The color should be pure blue and it should keep in stoppered bottles for months without precipitating, and it can be used over and over again. Lastly he writes:

"The time required to bleach the silver image completely depends upon the type of emulsion, it will seldom be more than ten minutes, at 18 C. (65 F.) and may be much less. The action of the bath seems to continue after the image has been bleached and a white deposit appears upon its surface. This deposit increases in density as the plate is left in the bath and since it tends to increase the graininess of the color image, a plate or transparency should not be left in the bath after it has been completely bleached. Any superficial deposit should be washed off before dyeing." This latter accords with my own experience, and the only objection that I can see to the formula is the cost of such a large amount of neutral potassium citrate.

One Solution Color Baths

Last year I drew attention to G. Gleichmar's formula for a combined bath for simultaneous bleaching, mordanting and dyeing, with criticisms. Since then the Kodak Research Laboratory has taken up the matter in a very serious way, probably because it is applicable to the coloring of motion picture film. The research was carried out by J. I. Crabtree and C. E. Ives and published in Communication of the Laboratory No. 372 and all interested in this field should apply to the Eastman Kodak Company, Rochester for a copy. I may briefly summarize this report. Passing by the historical, we find it commending the use of silver ferrocyanide as the mordant, and that this be made by acting on the silver image with a bath consisting of one part of potass. ferricyanide and one-half that amount of glacial acetic acid in a thousand of water.

To this the required amount of dye is added. Further experimentation showed that in order to prevent precipitation of the dye it is necessary to add one per cent of acetone. Only basic dyes are fixed and of 200 of these only ten are recommended, the names, percentage strength of dye and time limit for toning is here given:

Tannin heliotrope	0.02	18
Safranine 6 B	0.02	18
Chrysoidine Y base	0.02	30
Chrysoidine 3 R	0.02	24
Victoria green	0.04	30
Safranine base	0.01	18
Pink B.	0.12	18
Thioflavine T.	0.12	18
Auramine	0.04	30
Rhodamine B.	0.04	18

National Analine and Chemical Company's dyes.

This is important and I reproduce the text:

(a) Dissolve the dye completely in a small quantity of hot water and stir this into the acetone which has been measured out. It is important not to use a large volume of hot water, as this is apt to raise the temperature of the acetone mixture above the boiling point and cause a considerable part of it to be distilled off.

(b) Dilute this acetone-dye mixture with cool water up to about three-quarters of the final volume of the bath.

(c) Dissolve the potassium ferricyanide in a small quantity of hot water and add this to the acetic acid.

(d) Add this mixture to the dye solution with stirring and dilute the whole bath to volume with cold water.

The above method of mixing is applicable to all the dyes mentioned in Table I. except Chrysoidine Y Base, which is not very soluble in water and should be dissolved directly in the acetone.

If the bath is compounded in the wrong order, the dye may be precipitated, as a gummy mass which is difficultly soluble. This material will then float around in the bath and stain the film in spots.

The temperature of the bath should be about 65 F. and the proper time of toning predetermined by test slips. Excessive toning produces flatness, just as it does in the Lumiere process. The concentration of the dye must be as given in the table.

Remarks

It occurred to me that if this extremely simple mordanting bath could be used in combination with the dye it might be equally used without the latter and the accompanying acetone. My experiments, so far, show this to be the case. The bleaching of the image proceeds more slowly than with Christensens solution, but using methylene blue as the dye the subsequent absorption, washing, and if necessary, clearing, proceed as in the Lumiere method, and give the same end result. Later I will report the results of further trials.

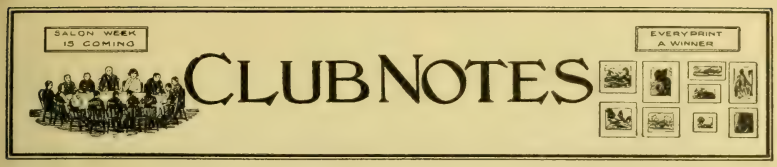
The aim of this kodak research is undoubtedly the standardized dying of cinema film, but its applicability to other fields is certain to produce progress along the lines I sketched in my paper of July 15th, 1927 in the B. J. P.

Every Day Color Photography

The most advanced of the schemes for enabling the average possessor of a camera to fill his album with prints in full color, and as they are supposed to be in nature, is that of the English company, "Color Snapshots, Ltd. But as their product is not generally available this does us no good.

Prints in Dye Colors

The interest in this subject, which we have very closely followed, still continues. Prof. R. Naimias in the **"Progresso Fotografico"** dealing with the problem of clearing the print from excess of dye gives the following order: Malachite green, Methyl violet, Fuchsin, Rhodamine, Safranin. The first of the list washes out immediately, the last is irremovable. This is near to my own findings already reported. Namias advocates the use of permanganate solution alone without acid, the deposited brown oxide being removed by a wash with sodium bisulphite solution. This I usually, but not invariably do. The discharge of the excess color is thus more slowly but also more safely effected.



Forthcoming Exhibitions

March 22nd to April 29th, 1930, Pittsburgh Salon. B. H. Chatto, secretary, 1300 Milton Avenue, Pittsburgh, Penna. Closing date February 22nd.

April 18th to May 19th, 1930. Portland Society of Art, L. D. Sweat Memorial Art Museum, Photographic Section, Annual Exhibition. Address Oliver P. T. Wish, Secretary, 111 High Street, Portland, Maine. Closing date, April 5th.

April 3rd to 5th, 1930. Nottingham and Notts 26th Annual Exhibition of Photography. Address, W. H. Bleasby, Honorable Secretary, 49 Maekham Crescent, Nottingham, England. Closing date, March 19th.

May 1st to June 1st, 1930. Second International Salon of Chicago, held under auspices of the Chicago Camera Club. John Skara, chairman. 31 West Lake Street, Chicago, Illinois. Closing date March 15th, 1930.

May 25th to June 10th, 1930. Fourth Annual International Salon, Poland. Photographic Society of Wilno. Kazimierz Lelewicz, Wilno. Jagiellonska, 8 M. 21, secretary. Closing date April 25th.

Photographic Society of Philadelphia

At the annual meeting of the Photographic Society of Philadelphia, held December 9, 1929, the following officers were elected: President, W. Parrish Pearsall; vice presidents, Robert A. Barrows and Lewis P. Tabor; treasurer, J. Jacob Baylson; secretary, E. A. McKinley. At the meeting, retiring president Allison gave a review of the work of the year and congratulated the officers and chairmen of the various committees on the results accomplished.

On December 19th a dinner was given by the Society at the Art Club in honor of Henry P. Baily. Mr. Baily has been a member close on to forty-five years and for four years acted as its president. His term of office included the lean years of the World War when many societies found it rough sledding. It was mainly through his efforts that the Society weathered this period and today is in a growing and prosperous condition. In recognition of his long and active membership he was tendered the gold medal of the Society at the dinner.

Mr. Baily in his reply of thanks grew reminiscent and entertained the diners with recollections of the early days of the Society, which is the oldest photographic society in the United States, and of former members who made their mark in the world of science and photographic art, many of which have since passed beyond. In his time he has witnessed the transition of photography from the wet to the dry plate, and the replacing of the cumbersome box camera with the reflex and moving picture models.

Mr. Anthony W. Robinson, a life member, and possibly the oldest living member in length of membership, also spoke and told of the earlier homes of the Society. Located on Walnut street in the seventies, across from Independence Square, a locality from which many Philadelphia "firsts" have sprung, the members had a room for meeting purposes only, as there were there no accomodations for photographic work. Over a period of several years different homes were secured, until a location on Arch street, where a house was purchased, found the Society, as far as membership was concerned, at the high water mark of its history. The growth of the pictorial photograph and the difference of opinion between the sharp and diffused schools, caused dissention and finally a separa-

tion. It was not long after this that the Arch street address was abandoned and the present quarters on Sansom street were occupied, where the Society now carries on its activities.

F. R. P. S. Elections

We have been notified by the secretary of the Royal Photographic Society that the following distinguished Americans have been elected to the Fellowship at a meeting of the Council held in December: John I. Crabtree of Rochester, New York; Hiromu Kira of California; C. B. Neblette of Texas; Dr. Max Thorek and Alfons Weber of Chicago, Illinois. Mr. Kira is to our best knowledge the first Japanese in this country to achieve the distinction.

Emulative Spirit

It is hard saying whether emulation furthers or hinders a cause. Camera Clubs in cities seem to forget the common welfare in a partisanship which does neither any good to forget and which might do both much good to remember. There is no aristocracy in clubs. Each club, we will presume, is composed of compatible persons who get together for their pleasure and improvement. That pleasure and improvement cannot be made greater or less by anything another body of the same sort does or says or thinks. In fact and to the contrary, occasions arise when all clubs can unite in a common activity which shall better them as one aggregation. We have frequently sensed a spirit of petty jealousy amongst members of the same club, between pictorial groups organized for the purpose of being exclusive, and the ordinary garden variety of camera club, between two plain camera clubs, and amongst the camera clubs of the country at large. Folly upon folly. What can another do to make your work less excellent? What can others do to keep your light hidden if it shine as a beacon from the mountain top. Get large minded. Give yourself the chance to feel the exaltation of fellowship. Open up the tightened heart and let a little sunshine in. Work to a common purpose and work with a will. Pictorial photography is bigger than any of us, than any group of us, than all of us put together.

A Word to the Reader

January's issue was so full of material that had to go in that several of our departments were crowded out. Club Notes was one of them and as the holidays might be expected to be a dull season in the clubs this was not altogether injudicious. We herewith cover our clubs and hope to receive more news than ever from them during the coming year. We hope more clubs may be organized and that those which already exist may, more than ever, be photographically active and enterprising. May we all remember that men and women of good sense join a photographic club for photography and if they join for other reasons they are by that much weakening the club and leading the way to final dissolution. It is good to contemplate how loyally the real photographic Nuts gather in the club-rooms and how loyal they are to their organization. The dancers and the card-players stay away when there is a better dance or card-game somewhere else.

Portland Society of Art

The April-May annual exhibition looms large to a comparatively small but exceedingly discriminating number of pictorialists. The photographic section of the Sweat Memorial Art Museum is modest and conservative and the quality of their salons is known to the blessed minority who value high standards above ephemeral applause. We hope these lines may prompt the best workers to continue sending of their best and induce some who have hung back hitherto to come in this year.

The Newark Camera Club

This is being written past the middle of February and our copy of the Ground Glass has yet to arrive. So many of the club journals come late that unless the secretaries write us the news we must omit their organizations from these columns. I don't like that. The January Bulletins are stale news for the March Camera Club. Mail your news early, please. Now Woodburn you and I have sat around table many a time and we've argued to good purpose. Consider me with you now and hear me give you,—well never mind. Get the news to us early hereafter or I'll start a new club next door to you. Greeting, fellers, and make him do it.



Fort Dearborn Club Election Banquet

Fort Dearborn Camera Club

The first meeting of the new year—January 6—was election night. When the votes were counted, it was found that the following officers had been selected to lead the club throughout 1930:

President.....Dr. Max Thorek, F.R.P.S.
Vice President.....R. B. King
Secretary.....K. Yamamoto
Treasurer.....Morris Gurrie
Directors.....W. C. Swett, Hugo Raeth, Leonard Purin

The annual election banquet, which is an institution with this active club, was held on January 17, and was attended by thirty-seven members and guests.

Fort Dearborn Camera Club meetings are now held each Friday evening, rather than on Mondays, at 537 S. Dearborn Street, Chicago.

The Eighth Annual Exhibition of the pictorial work of the club members may be seen in the club rooms, 537 S. Dearborn St., Chicago, from February 28 to March 14, evenings and Saturday afternoons. Since the members of this club have been very active in pictorial photography during the past year, and since this exhibit is to represent the best work of each member, a truly fine display is to be expected. The public is invited to visit the club rooms and see these prints.

We know only one Dr. Max Thorek but there must be half a dozen of him. One of him is now president of our club in Chicago. Perhaps the good doctor will tell us from his professional standpoint just what is the limit of a man's capabilities and endurance. Being president of a camera club is no sinecure. It means work. As Anne Brigman once said to the writer, "How does the man do it?"

E. B. King is vice president, Morris Gurrie is treasurer, K. Yamamoto is secretary, the board of directors consists of W. C. Swett, Hugo Raeth and Leonard Purin. Edwin A. Reeve edits the new and enlarged Fixing Bath and he has dressed it up beautifully, real photographs and everything. Every committee is well manned and all in all we again can express sincere pride in our club. Oftener than may be believed we have longed for an evening at 537 South Dearborn Street.

Los Angeles Camera Club

No use talking, I cannot be all over the continent at once though I wish it were possible. When what is written in this department is casual the brothers accuse me of cooling off, and when the mood is on me to recall friendships made, kindnesses accorded, and I enthuse, some bad hombre off in the dark corner sneers that "It is just business Bull." All right, let it go at that. When I don't feel enthusiastic I shall claim the privilege of shutting up, and when I do wax eloquent you shut up. Fair enough, eh? And so it is my privilege to say the Los Angeles bunch is doing things because they are doing things. Tripping the light fantastic from the developing tray or tank to the fixing bath, and playing cards with 11x14 prints, each winner an ace, each salon honor a trick, each silver cup a game.

California Camera Club

One of the finest things our home club does is the Hikes. They not only benefit the club and the members but the state. Here are groups of cameraists who go forth with cameras in heavy boots and penetrate the high Sierras, leaving their dancing pumps in their lockers and make pictures of the glories of Nature that beat the coloring of the King of Hearts or the Queen of Diamonds. To the Grand Canyon of Arizona in April, to Yosemite in June, to Fallen Leaf Lodge on Lake Tahoe in the same month, and more to come as the season matures. That is good work, fellow members. Let this suggestion confound the ticket agent and glorify photography—every member who carries a camera gets the nominal cost price ticket, those who merely go for the cheapness of the trip pay regular rates. And I move you that a dollar be added to the price of every ticket the pool of which is to provide a silver cup for the member bringing back the best picture of each excursion. This club of ours has traditions to help in the stimulation of present generation members. Atta boy! Who is the next Rabe, Kales, Doolittle? We have the material. You have called my attention to several names in the View Finder. Pep the owners of those names up. Let us see them on the wall beside the best at London, Pittsburgh, Chicago. And when you have been goaded into activity and the honors begin to come home you will thank the kindly hand that used the prod.

Chicago Camera Club

With a record of 27 members winning honors during 1929 to its credit in the international salons this ambitious body is stimulating and exhorting more members to achieve. The following sentence from "The Exposure" will prove that our contention for more photography in photographic clubs is being found right in other places. " * * began to make a * * camera club again—a place where fellows made pictures and from whence they sent them to the salons." Dancing ladies and gennelmen and experts with the cards never helped a camera club to distinction nor kept the treasury full for long. The camera rules in such organization or disintegration follows. But the Chicago Camera Club cannot go wrong or misstepping cannot remain out of step for any length of time. Vividly I recall that noisy, enthusiastic crowd who talked, nay shouted, photographic raz and goodwill some years back. You cannot keep that sort of rowdies away from making pictures and keeping the club what it was meant to be—a Camera Club. God bless them.

Cleveland Photographic Society

Through November the walls were occupied with the Dr. Emil Mayer Collection of Bromoils and Transfers. I can never separate Mayer from Bromoil. To me his greatness lies less in what he has done in than in that what he has done for the most beautiful, interesting and artistic medium for photographic expression. Dr. Mayer deserves and shall have a place in the history of the art which waits not on posterity but must deliver its roses during his contemporary existence: Bromoil and the Justophot. Why has no Noble left a medal for photographic achievement. Ralph Hartman, President till further notice, and from time back immemorial, is now also President of the A. C. C. Ralph B. Bonwit was the other candidate, but on account of a bereavement in the family, retired in Hartman's favor. It might have been a tie. Two better prospects never met on one ticket. Two finer men never competed.

The following officers were elected for 1930 and it will be observed that Ralph Hartman remains in the presidential chair for another year. That is recognition and honor to both the man and the members. President, Ralph D. Hartman; Vice President, Henry M. Mayer; Secretary, Edward J. Ryan; Assistant Secretary, Lloyd Dunning; Financial Secretary, John D. Marshall; Treasurer, Richard Tappenden.

Kodak Camera Club

Through misinformation given in good faith, or error on the writers part we printed in our previous issue that the Kodak Park Camera Club had changed its name to the Rochester Camera Club. This should have read that the title has been changed to Kodak Camera Club of Rochester. We regret the mistake and hasten to make the correction. But this "Rose by whatever name will smell as sweet."

NOTES & COMMENTS

What Do You Know About Toning?

Did you know that brown tones may be obtained on Vitava Athena in direct development? Did you know that a warm black on the Old Ivory of this paper is very like the quality of an old etching? What do you know about Athena and the distinctive effects it helps to create without after manipulations? Any Eastman dealer will tell you. Or don't wait for that,—just buy some of the Athena in which ever surface you prefer and an ounce of Athenon and try it out for yourself. No special skill. Just expose and develop.

Triax Tripods

Winter and dark days and the consequent need of time exposures brings also an imperative demand for tripods. Now a tripod may be just a tripod, a something with three legs that will hold up a camera or it may be a most useful device that opens at the touch of a button and holds with absolute steadiness a camera many times heavier than you would demand. The Triax is what might be called an automatic tripod. Its legs double into themselves, joint by joint, like a jack knife and the pressure of a button makes them open up in a jiffy. Light, compact, rigid and with a special head, the newest in Cine Tripods. Write Burleigh Brooks, 136 Liberty Street for information.

Defender Papers

Have you tried Monokrom in your portrait work? In your commercial display work? In your pictorial contributions to the exhibitions? It will bear a trial. Of course the color must be fitted to the subject. This is an age of color and whatever the finicky critics may say about the dignity of the black and white image, the fact remains that people of the best taste, not a few of artistic perceptions, are finding pleasure in brighter hues. The Monokrom papers come in several surfaces and in the Iris and Velour Black emulsions. The tints are soft and pleasing.

Eastman Co. Purchases Fowler and Slater

Eastman Kodak Stores, Inc., of Cleveland announce the purchase on February 10th of the merchandise, also certain notes and accounts receivable of the Fowler and Slater Company. They will operate their present location at 806 Huron Road as a branch of the main store at 1125 Euclid Ave., until such time as they are able to enlarge the quarters at 806 Huron Road to accommodate the stock of both stores and at that time they no doubt will be combined.

Nagel Camera

The C. P. Goerz American Optical Company of New York report that they are now importing in quantity and can supply Nagel Cameras equipped either with Goerz or Nagel lenses.

They are also importing the new compact Rollette Camera. This new camera is unique in the number of refining features it contains yet keeping its size to a small compact unit. It can be had in snake skin with aluminum trim, also in a brown metal finish with nickel trim. This camera is soon to be placed on the American market in time for the holiday gift season.

Willoughby

Every once in awhile Willoughby puts something astounding before the public and we are tempted to reiterate our high opinion of the enterprise and inflexible integrity of that concern. Too much protestation is never more like painting the rose and gilding the lily. If you have done business with that firm you know what we mean. Satisfaction is as much a part of the transaction as exchange of values. Just now we want you to know about the four new Avus cameras that are equipped like hundred dollar outfits and sell at about fifty dollars. Also learn what the Voightlander Bergheil Tourist Camera offers for $52.50 and marvel. Willoughby, 110 West 32nd Street will gladly tell you all about these things.

New Victor Flash Gun

The trouble with flash guns has been that they fail to flash, detonate with disastrous results, take much time to load, weigh an appreciable part of a ton, and go off while being set or cocked thus endangering the physical well being of the user. The Victor Flash Gun is claimed to be proof against all accidents, to work with certainty, accidental firing, failure to flash are almost impossible, weighs less than a pound, 11 ounces to be accurate, is beautiful in appearance, is self contained, holding 12 primers in one model and 35 in the other, is durable, and costs only $10.75 in one, and $12.75 in the other model. J. H. Smith and Sons Co., 1229 South Wabash Avenue, Chicago, Illinois, have interesting reading matter on this subject for you.

NuAce Mounting Corners

The other day it happened that a loose leaf ledger binder came my way and by punching mountboard properly I now have an album the number of pages of which is limited only by the length of the binding posts. I never owned an album yet from which I didn't want to tear certain prints afterwards or perhaps it became necessary to take a print out to give away immediately and before it was possible to make another print. Pasting prints onto a page is an obsolete way of mounting. In this album of mine I have used NuAce Mounting Corners of colors to match the page and every print may be taken out and returned to place in a moment. The price is ten cents a hundred and every dealer in photographic goods can supply you, too, should you desire to make your album so convenient. The Ace Art Company, 12 Gould Street, Reading, Mass., are the makers.

William O. Hammer

Educated in the largest factories of Germany, qualified and equipped for the most exacting repair work, William O. Hammer is the man to handle your problem, test and adjust your lenses and cameras, put your apparatus in condition for the season, and should you need certain parts, to supply you with them. He is to be found at 153 Kearny Street, San Francisco.

Stowe Photo Service

C. K. Stowe, well known to the trade from his former connection with large photographic materials concerns has opened a business of his own at 2249 Irving Street, San Francisco and is prepared to do complete finishing for dealers as well as to deliver news, commercial, and publicity photographic service to all and sundry. He reports that in the short time elapsing since opening his place he has established a most gratifying clientelle.

Dallmeyer Lenses

Somehow we have always had a sort of affection for the firm and that feeling has been strengthened through the years by experience with the firms products. Our Pentac, though an ultra aperture lens, has almost unbelievable flatness of field and definition at full opening. Our knowledge of optics has been outraged and refuted by Dallmeyer achievements. A 2.9 objective that is sharp and anastigmatic at 2.9 astounds, but what will be the effect of a claim that the new one-inch f0.99 lens covers fully at that aperture and offers faultless definition? Dallmeyer so says and our knowledge of the integrity of the concern prompts us to accept. For those who have little use for a lens whose diameter is probably as great as that of the negative, the f1.3 lens will probably appeal. Cine workers are demanding the power to take moving pictures in all sorts of light. Dallmeyer is offering them the possibility of shooting in almost no light at all. Herbert and Huesgen, 18 East 42nd Street, New York, will send you printed matter on the subject.

Zeiss Miroflex Cameras

A folding reflex that closes to dimensions like a woman's under arm purse. A curtain shutter of absolute accuracy and simplicity. Speed up to a two-thousandth of a second which permits use of the new 1400 H & D emulsions and f 1.8 lenses. With such an instrument in his side pocket the photographer is ready at all times to catch a cannon ball in flight without visible motion and certainly to find ample exposure time even under otherwise impossible conditions. Actually the equipment is with a 4.5 lens which in our experience has proven as fast an ob-

ective as one can use on a rapid focussing camera. The little Miroflex is a beauty and a joy forever and we advise you to learn more about it.



Photo Point Etching

Corydon Granger Snyder will be remembered as the original introducer, or inventor of photo etching effects. He has now perfected a method of working on some one of the thin photographic papers on the market, transferring by simple printing to a dry plate and etching thereon so that any number of "Pulls" may be made by purely photographic means with the ease of ordinary exposures. Anyone interested is invited to write for a sample made by the process. Address Corydon Granger Snyder, Studio 203, 245 W. North Avenue, Chicago, Illinois.

Camera Craft in England

The Fountain Press, Limited, 14 Clifford's Inn, Fleet Street, London, E. C. 4. England are our London agency and will represent us in the kingdom. We hope visitors from all parts of England, Scotland, and Ireland as well as the continent will drop in when in London and look over our files and make themselves known. Camera Craft welcomes its friends all round the globe.

University Photo Course

Sergeant John P. O'Callaghan of the Army Aerial Service will begin the University Extension Course 3A on March 11th, at the Oakland Technical High School. Applications should be addressed to 301 California Hall, Berkeley, or students may enroll at the opening lecture. Sergeant O'Callaghan will always be found more than a teacher in that he brings a broad human sympathy, a sense of humor, and an active ambition to impart the wealth of his knowledge.

The course is designed for amateurs and embraces the following subjects: Chemistry, optics, negative making, printing, enlarging, coloring photographs and practical instruction on the use of the hand camera or Kodak. All practical work will be covered and special attention will be given to beginners, though those who have had some experience will find that this course will be very helpful. Those living in the vicinity of Oakland have an excellent opportunity at this time to prepare themselves for their vacation photography.

On March 24th at 540 Powell Street, San Francisco, P. Douglass Anderson will open this year's courses on Photography, Principles and Practice, Advanced 3B and on March 27th, at the same place, Pictorial Photography, 7. Mr. Anderson has succeeded in pleasing and profiting so many in last year's classes that it is anticipated many will re-enroll to cover the old ground and advance apace. Certainly the enrollment will be large and it is advisable to enter your name early.

Drem Exposure Meters

The Justophot and Cinephot have long since been accepted as the absolute in exposure measurement. We note from an advertisement in this issue that the Eastman Kodak Company have thought so well of them as to issue a special circular in Chinese which emanates from their Chinese establishments setting forth the claims of the Drem Company. Eastman is a hard-boiled concern and not addicted to selling second rated or experimental goods and their enterprise in this instance may be accepted as an authoritative recommendation equivalent to a guarantee.



Reviews by G. A. YOUNG

Luci ed Ombre

This Italian Annual is as full of beauty as the immediate availability of fine photography and the ability of selection can make it. Pictorial sense is inherent in the Italians. They are born with it as they are born with the musical faculty. Every street urchin can sing like an angel and draw before he can write, in Italy. Luci ed Ombre brings the best in a well printed volume. Frankly, if I could bear to tear it apart I should frame many of the reproductions and defy the bromoilists to tell them from the real thing. Camera Craft Book Service can supply you at $2.50 per copy.

Photograms of the Year

Photograms always comes to us with a particular message and finds a peculiar welcome. The pictures reproduced are well selected and well printed, the parts of the world represented are those which have found a place in pictorial photography, and we are apt to see something later and newer from the hand of a famous friend than otherwise should have gladdened us. But the text, which seems added for good measure, is valuable. I wonder how many buyers of Photograms read the printed pages. They will bear the most careful perusal for each man for his own country writes of what photography has done and hopes to do in the past and the coming year. But Photograms at $2.50 in paper and $3.50 in cloth is worth more and the reading matter alone should be worth a good price of the cost to those who would know what is going on in the world of pictorial photography. Order your copy through Camera Craft Book Service.

Japan Photographic Annual

The fifth year of this publication sees it larger and better than ever. The Asahi Shimbun Company is to be congratulated and the workers in Japan are felicitated on maintaining the honor of the Japanese photographers all over the world who are winning laurels for themselves and their people by consistently fine pictures and persistent effort. The book is well worth $3. Camera Craft Book Service can supply you.

French Salon Album

The Societe Francaise de Photographie of Paris, France follows its annual Salon with a book of reproductions that should make it proud. The pictures are chosen from the best hung and are reproduced by the Gravure process which makes even a bromide look like a bromoil transfer. In fact a gravure print is a form of transfer. All nations are represented and we note that the Japanese artists shine here as wherever they appear. The book is not only worth owning but as a school in photographic esthetics is indispensible. For the picture lover, whether he is a photographer or not, it is worth several times its cost. Obtainable through Camera Craft Book Service. $3.50.

Course in Commercial Water Coloring

The instant success of Mr. Le Heart's two courses on the oil coloring of portrait and landscape photographs have created a demand for a third course, on Commercial Water Coloring. In this, his latest work, Mr. Le Heart has followed the same system of instruction which proved so popular and effective in the other courses. The lessons are in the form of a portfolio containing a color harmony chart, a chart for the mixing of colors, seven 8x10 photographs for coloring, an instruction book describing the coloring of each of the photographs, and a card entitling the holder to a free criticism of his work when the course is completed. Price $5.00. Obtainable through the Camera Craft Book Service.

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CAMERA CRAFT
A Photographic Monthly
SIGISMUND BLUMANN, EDITOR
Claus Spreckels Building, San Francisco, California
FOUNDED MAY 1900

VOL. XXXVII APRIL, 1930 NO. 4

The Photographic Salon—What of It?

In which follows a few observations on the Thirteenth Annual International of the

CAMERA PICTORIALISTS OF LOS ANGELES

By James Nichols Doolittle



How well we recall Jimmie Doolittle when he was a young, callow enthusiast who could make your eyes glisten responsively to the shine in his own as he poured over with the rich emotions then new to his youth. And after these years, (How many?), he looks firm, he writes didactically and well, and his opinions are very logically formed. He has lost none of his ability as a picture maker and no doubt has added to the value of his work with experience and maturity, but (Will you pardon me, Jim?) we love to remember the Jimmie of the California Camera Club days. James Nichols Doolittle went to Hollywood and made good. He is a busy man and a successful one. At which we all rejoice.

From the very first moment that mind begins to exert some control over matter our lives are dedicated to a ceaseless endeavor to show off. During these very first few moments, our parents aid and abet our beginning in life's work by an indulgent smile, later we are scolded for it and told that we are not the least bit funny and still later reproach gives way to praise and we are firmly established in the business of "showing off." Of course, during the several periods of evolution, this matter of dragging one's light from under a bushel undergoes a metamorphosis. Do we excel in our studies?—we are "showing off." Are we leaders in athletics?—just "showing off." Politics, Art?—merely exercising one of the various forms of vanity—showing off.



Cock Fight
Will Connell

Los Angeles Salon

So it is, that, running for the most part true to type, the Photo-pictorialist is in the clutches of a hobby—a business perhaps—whose purpose is that of self-exploitation. Question it if you will and then try and think of one of us who treks all over the landscape, early and late through fair weather and foul, who works in the dismal confines of a darkroom until the small hours of another day, who has arrived ultimately at that point of near perfection in the art, who then most carefully hides the product of his labors so that none shall know of his greatness. I haven't encountered any such anomaly and contend that I am stating an axiom. Understand me, please, that my term "showing off" carries not the usual meaning of braggadocio or presumption.

Granted, then, that we labor for the pure pleasure of producing that to which we may point with pride, that which we may exhibit with a broad gesture of, "I did it," our efforts would lead us only to blush unseen were it not for some means of reaching beyond our circle of friends and acquaintances. Our audience is too small; we need expansion.

Hence the Salon.

But here are strange persons; they know us not. If our fame, perchance, has preceded us, they are hypercritical, expecting much.



Glinting Sun
John C. Symes

Los Angeles Salon

We find ourselves contending for their favor. We send them our pictures for approval. They return them to us unapproved. Others are doing the same thing and hundreds of pictures just as good as ours meet at a given point. But even though that point encompass an area of several hundred square feet of wall space, there is not room for all and some cannot be shown.

Hence the jury.

Now a jury is a body of good men and true whether their function be that of curtailing the liberty of another or merely deciding whether I am as good a photographer as you. Theirs is the responsibility, in this instance, of selecting from the many a group of pictures which shall represent some sort of standard according to their lights. It is given them to collect from much material such prints as shall compare not too unfavorably with the best submitted. Upon their qualifications for the appreciation of the fruits of our labors rests the measure of our success.

But our prints are good; our best friends have told us so. Why, then, are they not accepted? And they have been shown in other exhibitions. Are Salons governed by Local Option—is there no Single Standard? Yes and No. The standard, whatever it may be is set by the general quality of the work assembled at a particular show. The



Mona Lisa — *Frederick Dapprich*

Los Angeles Salon



Whirlpool of Oil Bubbles
Torzai Mayeda

Los Angeles Salon



Mont Blanc
Josef Pecsi

Los Angeles Salon



For Beauty's Sake
James N. Doolittle

Los Angeles Salon



Drifting Home
W. S. Crockett

Los Angeles Salon

selection, say what you may, is made according to the tastes of the men who pass in judgment upon it. There is no meter by which the excellence of a picture may be stamped as meritorius or upon which it may be rejected as beneath the requirements of acceptance. So it is possible that a picture may be rejected at a certain show and accepted by the same organization the following year—improve with age, so to speak? Quite possible, dear friend, for other good men and true are selected for jury duty next year. Their judgment is just as good as the last but their tastes differ.

How, then, am I to know what constitutes the necessary qualities, technical or esthetic, to gain acceptance in a photographic salon? One year my best print is good, another time it lacks merit. What is to be done.

Just keep on making pictures and sending them to Salons for, like thousands, you are "just showing off."

Be all this as it may, the Thirteenth Annual International Salon of Pictorial Photography under the auspices of the Camera Pic-



Litchfield
Fred Judge, F. R. P. S.

Los Angeles Salon

torialists of Los Angeles, is now being viewed in the print rooms of the Municipal Museum of Art.

From approximately one thousand prints, the Jury of Selection composed of Messrs. Kem Weber, artist—Phil Townsend Hanna, photopictorialist—Robert Freeman, artist—Karl Struss, photopictorialist and cinematographer—and Raymond Winters, artist, selected one hundred and thirty-seven prints. This is by far the smallest number which has ever been chosen from a similar number submitted to us but if these gentlemen were a little harder to please than previous judges their close selection has resulted in a show immeasurably superior to any of its predecessors. Resultant, therefore, is the greater interest which will attend future exhibitions with the greater credit to the exhibitor.

Most interesting was the working of the jury viewed from the sidelines. No secret balloting, few but brief discussions, and but little division of opinion. According to previous practice prints



Fire Fighters
Gordon H. Coster

Los Angeles Salon



Impressions of Paris
H. Berssenbrugge

Los Angeles Salon

were graded on the A. B. C. plan which meant acceptance, reconsideration, or downright rejection but, of the number which passed before them, only a bare half dozen were held for a second consideration and, of this number, only a couple were finally approved.

Selection required scarcely three hours but if their judgment was born of impulse, it was none the less accurate, the rejection list showing but little which would have improved the show and among the acceptances are but few which weaken the whole.

The effort to attract those workers who are producing along modern lines as in advertising or illustration worked to some extent to the exclusion of the makers of just "pretty pictures" but the resultant group may not be better characterized than as a strong show. The most conventional among this year's prints have a force and boldness that leaves no more desire for the usual product than a nursery jingle in a Wagnerian Opera.

Typical of the thing is the work of William Rittase of Pittsburgh. I cannot say that any are of the sort of material which one would care to frame above the mantle-piece nor may they be accepted as possessing permanent interest but forceful they are and highly representative of a very decided present trend.

J. Vanderpant is of the same school although his group of four is somewhat more varied. If the nude can be successfully photographed, to him comes a large measure of accomplishment. Less chaste, perhaps, is the work of Franz Drtikol of Prague but the working out of some decorative motif largely excuses the unfettered employment of the undraped figure. C. B. Siefert, with the only "Fresson" print in the show, is more successful except that simple photographic surgery would have added a touch of flattery to the attractive model. The print, by the way, is a thing of charm. "Torso Study" by Carl A. Taylor has to do with line and contour and makes no appeal except to physiologists or to whoever is able to sense the divinity in the human form sans head or limbs. So much for the nude and enough at that!

Of landscapes shown this year, those which are made beyond the confines of industrial centers are limited in first importance to our foreign association. Fred Judge sends what he terms a bromolithograph which means to this writer something decidedly tricky. If one has to go beyond the intricacies of the ordinary bromoil transfer for a picture, he is ages ahead of most of us but the extravagance of Judge's efforts has netted nothing more remarkable than the usually charming things by which we already know him.

Harold Leighton, too, denies us the thrill of surprise for by now we know exactly what to expect. Thrill enough there is, though, in contemplation of the skill with which he executes his gum prints. Small in size, greater dimensions would reveal no added qualities.

John Christopher Symes has little ahead of him as far as ability to produce enviably beautiful prints is concerned so further progress in that quarter is barred to him. A larger success lies merely in the discovery of new beauties to photograph. "The Moors of Llandegla" is just a shade the more interesting of his two. W. H. Ashby admits that his four prints are mere chlorides but they come to us disguised as by a more involved process. Robert A. Barrows and H. Berssenbrugge, 7 and 8, 9 and 10 in the catalog are just that close together in the character of their work and merit is not necessarily in the order mentioned. "Impressions of Paris" by the latter and "The Golden Sun Salutes the Morn" by Barrows well represent the makers.

In Portraiture there is little that invites particular mention except the Mona Lisa. That Painting made famous by its theft is cleverly stolen again—this time photographically—by Fred. Dapprich, the doubt persisting that any of daVinci's laurels have been shorn in the process.

Whether it may be properly termed a portrait—yet what else may it be?—"the Sibyl" by William Mortensen is grotesque as a sorceress of ancient times, I suppose, had a way of being.

Alexander Leventon shows two excellent heads—one a beautiful girl in Profile, the other, "Portrait of a Russian Boy" captivates by its life size and lustrous brown eyes. Kenneth Alexander shows one Portrait, that of a girl also in profile—the print a rich carbon in warm black.

The realm of industry has been invaded from widely separated points by two artists with strikingly similar results. "Electric Welding" by Will Connell and "The Iron Mask" by John Skara both representing a crouched, steel-hooded figure illuminated by the flame of the electric torch which they wield. There is place for but one such subject in a show but I cannot make a choice between them if the Jury did not do so.

A group of pictorialists which, despite long appearance in Salons here and there has at last gained a force to be contended with. The Japanese. Having apparently suddenly found themselves, they excell in decorative handling of a goodly variety of material. And, conspicuously, their work is of a technically flawless character. To cite examples would be but to copy their section of the catalog which by itself represents an imposing list of both names and pictures. "Ebb Tide" by R. Itano, "Railway" by T. K. Shindo, "Whirlpool of Oil Bubbles" by T. Mayeda and "Study" by Shigemi Izuo are but a few which rightfully demand mention.

The reverse side of W. S. Crockett's print quite competes in interest with the splendid marine which he titles "Drifting Home." It is a study in cause and effect, the compelling quality of the sub-

ject explaining why the back is literally plastered with tokens of merit from about every photographic exhibition of recent years. These awards have been richly deserved.

H. R. Champlin has skillfully worked out a design with the cooperation of a patient bird poised upon a twig. The whole is most delicately wrought but one is inclined to argue with the title, "Study for a Design." Why a "study"? Seems quite like a completed work.

Happily that which has long been employed as a weapon to compel acceptance of "Art Photos" is relegated to extinction or else the use of the Soft Focus Lens has been mastered and its identity completely lost. Properly employed, it is capable of rendering a firm delightful image but its wholesale misuse has developed a stronger attachment for the corrected objective if one may draw a conclusion from the work of the last two or three years. There are perhaps but one or two examples in the show, notably those of Alfons Weber, which might be classed as "fuzzy."

In retrospection, The Thirteenth Annual Salon of the Camera Pictorialists of Los Angeles brings to them a certain satisfaction. Many a more ambitious undertaking has fallen by the way under the pilotage of a stronger organization. The Pictorialists—seventeen in number—all living in Los Angeles County, are, nevertheless, separated geographically by many miles so that coordination of effort involves no little individual sacrifice. Monthly meetings, usually purely social, hold the members in contact each with the other but the association has no greater purpose than the annual accumulation from the four corners of the world that to which they hope they may point and say, "This is the best of the World's output in Pictorial Photography."

Shall we, too, say that we are "showing off"?

APRIL LOVE SONG

By Bert Leach

There was a golden smile above—the sun;
Another gleams below—the daffodil.
The pallid drifts in happy tears have run
To mingle with the waters of the rill.

There is a glow of purple by the hedge
Where springs the crocus from a withered clod,
A blaze of scarlet by the water's edge
Where flaming tulips burn the lifeless sod.

There is a bird on every budding bough;
In every throat there is a silver song;
The world is full of happy lovers now,
The air is ringing with its rapturous throng.

I feel the music lilting in my soul,
The spring song, and the throbbing thought of you;
My song shall voice the passion of the whole
Mad month: "We two," I sing, "we two; we two."

Not Talking Pictures But Pictures That Talk

Ralph Young

Illustrated by the Author

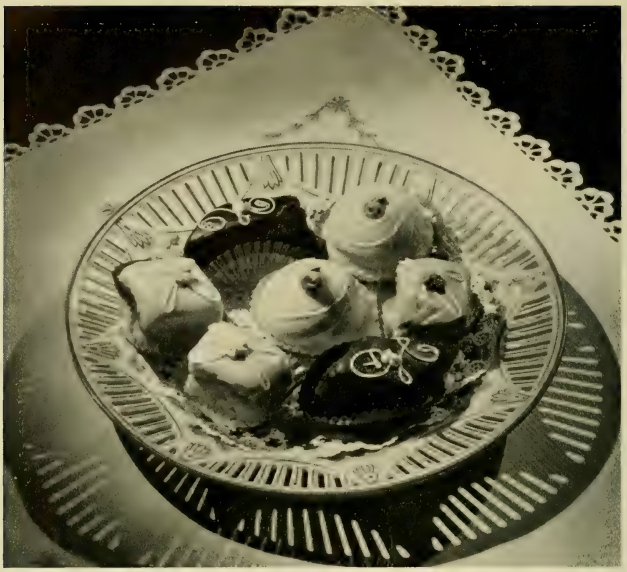
Everybody knows Ralph Young. He is head of the Ralph Young Studios from which emanated many of the pictures that greet you on the advertising pages of the magazines. He smiles an octave and everyone breaks into smiles. He says the nicest things in the most sincere way and we believe him, or hope he is right—they are so nice. Ask any of his fellow photographers how they like Ralph and they will burst into song. It has been my privilege to see him in many moods, never in a disagreeable one. To have been with him in health, sickness, pleasant and annoying moments, and have never found his equanimity overthrown or his kindliness soured. All of which has nothing to do with the following text but much to do with the author thereof.—S. B.

Today we find that we are in a new age—an age of few words and much action—an age of psychoanalysis, aviation, radio, SPEED. We speak of this person or that person being "air-minded"—the entire world is picture-minded; thanks to that gigantic institution, the "Movies"—now only about 25 years young.

In mentioning psychoanalysis, it does not need the complex science of a Jung or a Freud to explain the fact that the manufacturers and merchants having become aware of the "picture-minded" public; have relegated to the rubbish heap the wordy tomes of yesterday and in their place substituted a live wire advertising expert to write short "meaty" copy and peppy slogans. An illustrator to create an atmosphere for the merchandise. The efforts of the advertising man and the illustrator are all aimed at a single objective—to stimulate the emotions of the reader so that he will DESIRE and want to possess the pictured objects.

The popular current magazines which find their way into the





average American homes are fairly bursting their smart colorful covers with the demonstrations of fine advertising art. Many of the photographic illustrations are worthy in art and execution of any salon. These magazines are institutions of psychological study. They contain a few pieces of fiction by the popular writers of the moment along with an editorial or two. The remaining pages are devoted both in the advertising and the articles to educating the "picture minded" public. How to dress correctly, home decoration, preparation of food, care of children, automobiles, radios, books, refrigererators—even to such intimate details as brushing one's teeth. All are shown in pictures.

Woe is the merchant who neglects to be modern enough to analyze this situation as it stands before us.

Let us glance through one of these magazines. In its very heart we find a page devoted to a homely domestic task of making bridge cookies. Here in intriguing composition and sparkling light and shade we see fancy shapes of spicy fragrances with luscious frostings. The latest in cooky making utensils are so placed in the composition that help to form a harmonious design. Cooky making taught through the "picture mind." An ordinary task glorified by beauty.

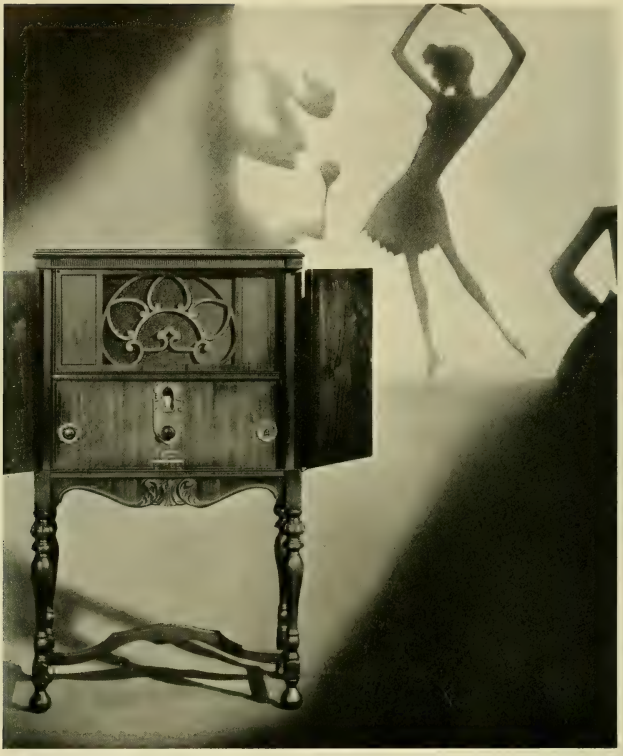


Next book reviews are accompanied by an illustration showing a group of novels in their colorful jackets. One or two pieces of fine modern pottery accompanying them to suggest that in their surroundings they are the last word. A pictorial arrangement achieving a dramatic effect by strong masses of black contrasted with light areas.

Toilet preparations—pages of them in exquisite containers. One group posed on a most feminine of feminine dressing tables, here too are added just the finest and latest appointments so dear to a woman's heart. They help suggest the particular and discriminating taste of a cultured woman.

One could go on indefintely describing the interesting merchandise illustrations.

Now, a word about the man behind the "gun" or rather camera. The photographer who creates these illustrations. Not only must he know his medium thoroughly he must have a practical knowledge of advertising. He must be up to the minute on styles, etiquette, furniture and decorations. He must be continually doing new things with light and shade. Must be so "picture minded" that when he gets through with a photograph it creates a "possess me" emotion—the illustration must fairly talk. Not only talk but use the current vernacular. Pictures may be old fashioned. So the illustrative pho-



tographer who makes pictures that talk needs be progressive or he is stepped on and out of the picture. He must be equipped to the minute, familiar with the trend, and sometimes prophetic in his envisionment of the immediate future. He is a magician who can please, convince and sell. His work is to encompass the approach and the close of which salesmen talk so much.

That the illustrative photographer succeeds in doing this is not so much to our credit as that photography offers that possibility. No other means offers it so well. We work hard, study much, and invest greatly but our success is not in proportion to the size of these but to the enthusiasm with which we pursue our vocation. It will be found that the successful man in the craft is a little cracked. He doesn't think enough about overheads, volume, net and gross, and he does mightily enjoy his work. From which you are to gather that illustrative photographers, like their work, are likeable, able (some



of us are even that) and very, very useful to others. Personally I sometimes feel unnecessary in moments of idleness, but never when at work. Some one will cash in on that work and happily it may be myself.

Perhaps before closing it may be allowed me to give some definite and, I hope, useful advice on other than creative illustrative photography. Experience always to be credited, it has been found essential in our business to keep in touch with what is being done in our line, with what is demanded, and with what "clicks." We found that our best ideas only qualified when the public agreed with our own estimate and that when the dear public says "rotten" it is rotten.

In my individual case the need of reading books, studying current publications, freshening up on art tenets, and continually experi-

menting with models, human and still-life, is ever brought home by the exigencies of the business. We subscribe to about every magazine that carries clean, studied advertising and we file worth-while suggestive material. To my surprise, on a visit East, I found many of our ideas likewise filed. The surprise was due to a complex which made me suppose our extreme western situation hid us from our fellow professionals. A foolish idea for a good percentage of our accounts is from the eastern half of the continent.

I am trying to summarize, to crystalize all of this text into a sentence and perhaps this will do: Keep very much alive.



TO MY CAMERA

If I could hike with you along a byway
Where sun-bathed daisies tremble in the breeze;
Where golden throated songsters, after showers,
Trill softly from the branches of the trees;
If I could view the ever-changing cloud-forms—
Forgetting all the city with its noise—
And cast my eyes afar towards lofty mountains,
Communing with Dame Nature and her joys;
If I could stand with you upon a hilltop
Immersed in Summer's softly scented air,
I'm sure that I would need to seek no further—
I know that I would find a Picture there!

"Thru the Darkroom Door."

Desert Adventuring on Foot

Into the Segi and Betatakin Canyons of Northern Arizona

By Barbara Morgan, and Willard D. Morgan

Illustrated by the Authors



When we arrived at the mouth of Segi Canyon in Northern Arizona the sun was already setting over the nearby ridge of salmon pink sandstone, where dark green pinon trees made rich patterns over the otherwise barren rock surfaces. My wife and I had come to spend four days of hiking and photographing through this abandoned cliff dweller canyon without guides or the customary pack mules. We had left the comforts of city living to spend our vacation in the open country of Arizona, and to seek out new paths rarely to be found in travel books. The Kayenta trading post was 12 miles to the east, Red Lake trading post lay 60 miles to the west, while our own position was known as Marsh Pass. Geographically we were in the heart of the Navajo Indian reservation; land of the nomadic goat herders, and rug weavers.

As I was preparing a savory kettle of chicken soup a tall Navajo appeared from among the rocks as if by some mystic materialization. He stood like a statue watching my operations. I hailed him with the only Indian words I knew, which happened to be Hopi for, "hello friend."

The Indian replied with a grunt as he blinked his eyes and made a motion with his hand and head which could only mean, "I want food."

I poured some of the soup into the discarded tin can and offered it to him. Hot as it was he drank it down with gusto. No sooner had he finished than he disappeared. A few minutes later another Indian appeared and said "soup", making the usual drinking gestures. We dispatched this fellow with the same treatment, and thought that our Indian rationing was over for the day. But our generosity was to be tested further. By the time we had finished our meal two young Navajo boys rode up on their ponies and said



"soup", the one word I had fortunately taught our first customer. As we were out of the chicken soup which was finding such widespread fame we satisfied our latest visitors with a handful of walnuts. However this soup feeding was for a good purpose because it was possible to make over a dozen good pictures during the episode.

Feeding The Multitude

Apparently we had only been feeding the advance guard. Ten minutes later a large covered wagon drove up within a hundred feet of our camp and stopped. In order to avoid feeding this new delegation we quickly crawled into bed and promptly fell asleep. Several of the younger members of the family came over to inspect



camp. A few minutes later over a thousand sheep and goats came clattering through the rocks and scrub pinon trees, chewing their cuds, nibbling at imaginary grass blades, and inspecting our camp with the most intimate goat curiosity imaginable. Young lambs and kids were bleating and baa-ing to locate their proper relatives among the hundreds of answering mothers. The whole scene was so alive and full of picture possibilities that I could not resist sitting up in bed and exposing 36 pictures, although it was then after 8 o'clock in the evening. These pictures were made on Eastman Type 2 panchromatic film with the camera set at f 3.5 and exposing for 1/20 and 1/30 seconds. After this excitement the whole flock was finally rounded up and the confusion and baa-ing went on into the night and we fell asleep.



Into The Segi

As the first rays of morning sunlight crept over the dark purple walls we were already preparing our knapsacks, trying to eliminate all excess weight. The goats were already in a seething confusion, and impatient to break loose for the day's feeding grounds. The Navajos were too busy with their own work to bother us for a hand out. Finally our packs were swung over our shoulders and we started out.

Picture taking started immediately as a strange land of salmon colored cliffs, queer rock formations of sedimentary origin, cloud patterns, and pinon covered slopes opened out before us. During the morning we walked over sandy hills, through dry washes, and along the main stream bed of the colorful canyon. Great billowy clouds lazily floated overhead in contrast to the distant purple haze which we could see when the canyon widened or branched out into smaller canyons along the way. All the accompanying pictures were made with either the number 1 or number 2 yellow filters and Eastman panchromatic film in one camera and Agfa panchromatic film in the other. Most of the open landscape pictures were made at f 6.3 and f 9, with 1/40 and 1/30 second exposures, using the yellow filters.

After five miles of walking up the main canyon we came to the junction of three canyons, two of which had running water. This was in exact accord with our crude pencil sketched map which showed that the canyon to the left without running water was the one which led to the Betatakin cliff dwellings two miles farther up the canyon. Toward the head of this side canyon we tramped



through the underbrush, over huge boulders, and under the shade of quaking aspen trees, to receive our first sight of the Betatakin cliff city.

The Domed Cliff City of Betatakin

Before us was an 800 foot sandstone cliff with a giant recessed dome gouged in its face by water and wind erosion in some ancient time. Nestling around the inner base of this towering dome were dozens of stone and adobe walled cliff houses, silent in their ancient grandeur. All were of orange and salmon colored sandstone. In the evening light the cliff houses blended into the canyon walls and rested in their security of protection from the fiercest storms.

Packs were cast aside as we scrambled up the side of the canyon to the base of the cliff city. Here we stopped at a cool spring and drank deeply of the refreshing water before exploring among the ancient dwellings where over a thousand Indians could have lived in the past. Our cameras were now working overtime as their shutters slipped open and shut in this silent city.

The Betatakin houses were fascinating and beautiful in the golden light of sunset. A strange feeling came over us as we walked about from terrace to terrace in this ancient cliff town. Corn cobs, pottery fragments and grinding stones were scattered throughout the abandoned dwellings. The doors were very small and the windows scarce. Many of the rooms being without light. Our voices echoed in the giant amphitheater and created strange overtones as we talked or expressed loud exclamations.

(To be Continued in our May Issue)

Amateur Printing Tests

Charles A. Lescault

(Illustrated by the Author)

A beginner unusally uses up a lot of paper making test prints when there would have been no need if he had kept a record of his previous printing tests. If the beginner would keep a record of the grade of paper used and the printing time needed for each negative, no test prints would have to be made for future negatives which matched one of his negatives already tested.

A simple way to keep such a record is to put the negatives and test slips into a small album which can be purchased at any 5 and 10 cent store. Each page should have only one negative attached to it as in the illustration. Four test slips are required for each negative—that is—one of each grade of paper. When making your test slips and prints, stick to one brand of paper, don't shift to different brands as you will waste too much while learning to handle the new brand. You will learn to make good prints very quickly if you learn to handle only one brand of paper.



How to make the test slips? Cut your slips one inch wide and as long as the paper used. Mark off your printing frame into five sections. Put your negative into the frame and place the test slip over the most important section of the film. Give the slips the following exposures at a distance of twelve inches from a 50 watt electric light bulb. Expose the five sections of the No. 1 and 2 papers for 3, 6, 9, 12 and 15 seconds. Expose the five sections of the No. 3 and 4 papers for 5, 10, 15, 20 and 25 seconds because a longer exposure is required for these two papers. Be sure to mark the number of the paper on the back to identify it. Develop the slips for 45 seconds. Don't mind if

some of the sections get too black as the other sections must receive a full 45 seconds of developing. Fasten the test slips in the album with dry mounting tissue on the left half of the sheet as shown in the illustration. Mark the time of exposure beside each section and mark the number of the paper opposite each test slip.

Now either make or purchase some onion skin paper envelopes the size of your negatives and glue one of them on the right half of the page. Mark the negative number on the envelope, then put the negative into the envelope and the page is completed.

Whenever you have any negatives to print see if it matches any of your tested negatives. It it does you can easily determine the correct exposure and grade of paper from the test slips. If the negative does not match any of the tested negatives, make test slips for it and add another page to the album.

Some photographers will consider this a deal of trouble but when one considers the amount of time and material wasted, the labor uselessly expended in hit and miss work, it will be seen that, the small pains taken to prevent failures is well worth while and that in amateur photography of all things, an ounce of prevention is worth a pound of cure.

FREEDOM

A. G. Miller

O, today is dark and gloomy and grey,
While the clouds hang murky and low;
But I dream of the gleam, on a wonder trail,
Of the sunrise glow on the snow—

Of a wonder trail with the gleam of a stream
Besplashing the rocks below
Where the purple deeps of the mountain steeps
Sweep down from the sunrise glow.

O, the sky is dark, and sullen, and sad,
While the mists stand ghostly and pale;
But I dream of the breeze o'er the sunlit seas,
And the gulls that sail on the gale—

Of the gulls so white, as they catch the light
On breast and wings and tail
Where the waters green throw back the sheen
From the sunshine's sparkling trail.

So, whether we stay where the shadows play,
Or dwell where the bright light falls.
Our dreams may waft us far away
Wherever our fancy calls.



Medal Print
T. Kawaguchi







APRIL. ADVANCED.



SECOND: *F. Y. Sato*
FOURTH: *Miss Alma Lavenson*

THIRD: *M. A. Obremski*
FIFTH: *Dr. Max Thorek*

ADVANCED COMPETITION

April, 1930

Mat Amerup
H. P. Alvord
O. X. Bucovich
P. I. Conley
Dr. H. Cressinger
Frederic E. Crum
K. Curtis
James A. Finnegan
K. A. Grout
T. Kawaguchi
Dr. K. Koike
Miss A. R. Lavenson
O. M. Liang
R. Morito
M. A. Obremski
W. H. Orton
A. J. Pandian
G. A. Peake
F. Vandry Robinson
Howard K. Rowe
F. Y. Sato
Dr. Max Thorek



Medal Print
T. K. Tsukane



SECOND: *William Geddes*
FOURTH: *G. Elwood Hoover*

THIRD: *R. L. Saettele*
FIFTH: *Carl Demaree*

AMATEUR COMPETITION

April, 1930

Carmine Albanese	Dr. Irving B. Ellis	A. M. Koerner	R. L. Saettele
A. J. Anderson	Gennaro Fiuma	R. H. Kynor	E. F. Seman
Charles Belshaw	E. P. Fleming	R. del Mawrence	J. A. Singler
Jacob Beresner	Allen Fraser	S. M. McNair	C. J. M. de Sousa
Edward Bofford	Albert F. Gatow, Jr.	Arthur W. Meyer	C. L. Snyder
Dr. Glen H. Broyles	William Geddes	Fred E. Moore	A. Steinbrecher
C. E. Bundy	George M. Gerhard	E. L. C. Morse	E. C. Stuart
Everett S. Calhoun	B. P. Hansen	Leo M. Oestreicher	J. F. Sullivan
Miss Margaret B. Clark	H. Y. Hara	W. E. Patton	T. K. Tsukane
G. Davies	Miss Johanna E. Heim	A. E. Ralston	Y. Usami
C. F. Davis	G. Elwood Hoover	Calvin Rertstrum	Herbert Wilcox
Carl Demaree	T. A. Johnson	Mrs. C. B. Retter	Miss Evelyn Young
Hal Drake	H. Kesseler	E. J. Royer	Harold Yoell



THE EDITOR

This job of editing is more than it is cracked up to be. It has its hardships, no doubt, but the pleasures that come of talking to thousands without an interruption or a talk-back, of getting hundreds of friendly letters and comparatively few unpleasant ones, of dealing with subjects that are in themselves full of interest and shaping them for a contingent who share the interest,—all this is mighty fine.

This particular magazine was founded on personal intercourse. The makers of Camera Craft have always aimed to make their publication common property. It has been my privilege to maintain that spirit in my own way. Thanks to the indulgence of the owner and the kindness of the readers my little way has been allowed and we are all friends.

So it happens that now and then one of my unseen, yet-to-be-met friends sometimes, now and again, writes me of his bereavement. Well he knows that there is real feeling here, sincere sympathy. He speaks to one of his kind, a member of the family. I am thankful that this is so for elsewise my conviction that my readers truly are my friends and that they accept me as their friend should dwindle to an empty conceit.

Know, you whose eyes peruse this page, that sympathy is based on experience. Your griefs are shared because I, too, have grieved. Your joys kindle a responsive joy in this fellow Nut. Whatever you are, I am not unlike you. If you are modest and obscure, how obscure am I and how modest I should be if I am not. If you are great and proud, how proud I am and how great I should like to be. If you make famous pictures, I can appreciate them and if you make poor ones, glory be, so do I.

The point is we are necessary to one another. What would you do without an editor? What could we do without a reader? And you and I own cameras,—oh how properly do I say cameras with the guilty conscience of owning seven,—and we both make negatives and prints therefrom. We read the advertising pages searching avidly for new things: hunting for the latest incentive to increased activity in our hobby. The world is ours. Well, some of it is ours, anyway. And gladly we give Eastman a share of that some. We share the belief that every dollar spent on photography has brought us a dollar's worth and then liberal increment. The trees of the forest beckon us as they wave in the breezes and call. The fountains look longingly across the plains for our coming. The fields offer their green carpet patterned in daisies for our tread. The sunrise and the sunset and high-noon color the heavens variously for us. Regal splendors for royal pleasures. By token of this camera slung over the shoulder we are kin. The eye to the ground-glass or finder is our high-sign, the click of a shutter our password. Nothing dies to make our sport and, to the contrary, we make beauty live awhile longer than a passing season, with its imprint.

Surely God has hallowed our avocation and the miracle of light and sensitive salts is a divine manifestation. It is neither mawkish sentiment nor sacrilege to think so. And in that thought you and I are sharers. Are we not?

A VISION

Sigismund Blumann

Like a golden sprite in the misty dusk
Or a swaying rose in the sunset's gold;
A wafted scent as of money-musk
And a moonlit glimpse of the long ago.

A melody come from the dim somewhere
That breeds by its languorous, rythmic strains
The feeling but boys can feel, and there
Is a pang in the heart of bygone pains.

Like a sprite of gold in the misty dusk
You come in the ruddy sunset's glow.
Your breath like the fragrant money-musk
That scented the air in the long ago.



Growing a Rose on the Screen

This will require a rigid tripod and a place which will suffer no intrusion at any time. Set up your cine camera and focus critically. Put a rosebud in tepid water in which a little ivory soap has been dissolved Swishing a bar around in the water till it looks slightly opalescent will do. Set your lights to the best advantage and shoot a foot or less of film. In an hour come back, light up, shoot another length of the same measurement. Do this every hour till the rose is fully opened. It will take the better part of the day, sometimes certain roses are complaisant and help by opening in a few hours. You will have a reel that not only is amusing but highly instructive. In projecting you are enabled within the space of a few moments to see one of Nature's processes unfolded which really took several hours and which under natural conditions might have taken days.

Motion Pictures in Schools

For years the Cine Shows have furnished amusement in the schools. Enterprising and wise principals in out of town schools have done wonderful work with the movies. But class room instruction with a projector is just coming in. The manufacturers are offering reels particularly for didactic purposes. Time will bring historical subjects as well as those devoted to physics. Imagine how easily a child will remember a revolutionary battle (though why it should I confess I cannot guess) if it saw projected on the class screen a close up of General Braddock, of Lafayette, of Hale, or any of our heroes, followed by a spirited representation of a battle. The captions will need no memorizing as does the printed page. Then let us consider spelling. Conceive of a jumble of letters helter-skeltering out of pi, cavorting about in midair and settling down to a word—Rhinoceros—staying in view for a few seconds and followed by a moving image of the behemoth. Cut. Lights on. Now children spell Rhinoceros on your paper. Next word, next picture. Spell that. Finale. Ninety percent of the class average ninety percent perfection. Add color and you step up the proposition tremendously.

Grainless Developers

There is a price to pay for everything and what is gained in fine grain is lost in time of development or pluckiness of image. The Eastman Borax formula is splendid but to our minds the Phenylendiamine solution is better. Both are comparatively slow acting, the latter terribly slow and sometimes productive of dichroic fog, we have been told though we couldn't get fog with intention and effort toward that end. The phenylendiamine image is peculiar to look at but projects well. Personally we are inclined to consider grainlessness, as far as amateur cinematography is concerned, to be bunk. Persistence of vision and the fact that the grain of one frame is followed by entirely different placing of the grain in the next frame may be relied upon to obliterate evidence of grain in the projection.

Home Made Screen

In these days when manufactured screens are so ingeniously built and so reasonably priced it would seem folly to resort to one of home make but not a few enjoy pottering and devising for themselves just for the fun,—certainly it will not be economy,—and for them we offer a few suggestions, Zinc white is far superior to white lead. Ground glass may be purchased as pulverized glass or glass powder. It should be dusted on the painted screen after the paint has set but still retains a certain tackiness. A smooth coat of white dusted with aluminum powder when in the same tacky state, followed by a coat of clear varnish (not lacquer) when dry and then dusted with the glass powder will form a very highly

efficient screen. Remember that when you can see the picture from the back of the screen it proves that light is being absorbed and passed through instead of being reflected for maximum efficiency at the front. Opaque your screen on the back with pigment or Beaver Board.

Tricks With Kodacolor

A novel form of deceptive coloring may be produced by throwing a tinted spotlight on the background. The means are very unorthodox but with a little ingenuity and cleverness if someone will change the colors while you shoot the showing on the screen will amuse you. Let none of the color touch the subject. The regular theatrical color shift filters and a dissolving color machine can be made to produce spectacular effects.

Keep Kodacolor Film Clean

To give the brilliant pictures that you expect, Kodacolor film must be kept clean. As a matter of fact, it is just as necessary to keep the film clean as it is to keep the lenses and filters clean.

Oil and dust have a way of getting on the film, and the resulting grimy conditions makes brilliant Kodacolor pictures impossible. Inspect and clean your film frequently, to insure the best results at any time you may care to project your Kodacolor pictures.

Association News

CHARLES AYLETT, 96 Yonge St., Toronto, Ont., Can., *President*
D. D. SPELLMAN, 4838 Woodward, Detroit, Mich., *1st Vice-President*
GEORGE D. STAFFORD, Chicago, Illinois, *2nd Vice-President*
J. W. SCOTT, 205 W. Fayette St., Baltimore, Md., *Treasurer*
L. C. VINSON, 2258 Euclid Ave., Cleveland, O., *General Secretary*
W. E. DOBBS, Buick Motor Co., Flint, Mich., *Chairman Com. Section*
NELSON L. BULKLEY, 855 W. 5th Ave., Columbus, Ohio
Chairman N. P. E. C.

Newspapers are cooperating with members of the Photographers' Association of America in many cities and towns of the United States and Canada in promoting the $20,000 prize contest.

A letter was sent from General Secretary L. C. Vinson's office in Cleveland to daily papers in the towns where the association has members. It asked the papers to cooperate with the local members.

The letter said in effect that newspapers could well afford to join in the contest because of the promotional value for them. The contest would cost them nothing. Prizes would be paid by the national association and photographs entered in the contest would be mailed to headquarters in Cleveland, thereby relieving the paper of expense.

The contest would turn up many good photographs of mothers and children, which could be printed in news sections and rotogravure sections of newspapers. Good news stories about those who had entered would be found.

Besides, in many cities the members of the P. A. of A. would advertise in the paper which joined in the contest and thereby increase its revenue.

Edward Sothern Hipp, Pictorial Editor of the Newark (New Jersey) Sunday Call, explains in a letter the benefits his paper is deriving from joining in the contest with the New Jersey members of the association. His letter reads in part:

"As a result of this complete tie-up, the Sunday Call is increasing its advertising revenue, is presenting an interesting pictorial feature that will interest every reader and probably will bring increased circulation, and is successfully reaching for the good-will of both our readers and our friends in the photographers' profession.

"A newspaper will make no mistake in effecting a local tie-up in the $20,000 prize contest. There are many opportunities for human interest stories, pictures that will make for beauty as well as for circulation, and, last but not least, an advertising angle that the business office cannot

afford to pass up without serious consideration.

"Contests with all these possibilities do not come along every day, and, if properly conducted, a local tie-up on this competition should bring financial reward as well as increased prestige to every newspaper with enough vision to give its active support."

Photographs as well as reading matter have come to be news. This fact is recognized by the newspapers, which have their pages profusely illustrated or print picture pages and rotogravure sections. Hence this contest is bound to turn up valuable news for papers in the form of photographs of mothers and children.

Groups of members which have not yet sought the cooperation of local newspapers are urged to do so at once.

If the newspaper will sponsor the contest, it will print a large amount of publicity about it. The photographic business which grows out of the contest will then naturally go to the members of the P. A. of A. who are cooperating with the paper and are advertising that they give out official entry blanks free and take photographs for the contest.

Some papers do not conduct contests of any kind. In the city where no paper joins in the contest, the members' group can announce the contest in advertisements signed by all the studios participating and invite mothers and children to come for entry blanks and photographs.

The secretary's office has prepared announcements and news stories to be used in the newspapers during the campaign and is sending these out free on request. Members may ogtain them by writing. They are full of good ideas to be used in the contest.

When the contest opens February 20, tie-up will have been made in many towns between newspapers and members of the P. A. of A. The campaign is expected to open in a big way.

Winona Lake Summer School

Plans for the photographic summer school at Winona Lake have been announced by Will H. Towles of Washington, director of the portrait course, and Charles W. Howson of Minneapolis, director of the commercial course.

The portrait course will run from July 28th to August 23rd. It is limited to 84 members; tuition is $75. Mr. Towles has worked out a curriculum which will cover the following important subjects:

CAMERA ROOM: Artificial and daylight; proper balancing of highlights and shadows; use and meaning of light, comparison of the proper and improper use of spotlight, and reflector and varlengths, full figures, semi-silhouettes lengths, full figures, semi-silhouttes and various pictorial effects; proper placement and position of camera.

DARK ROOM WORK: Mixing and function of chemicals; proper development; under and over exposure; reduction and intensification.

PRINTING ROOM: Process of printing; mixing of chemicals; projective printing; tinting tones; sopias.

FINISHING ROOM: Trimming; spacing; mounting; spotting embossing.

RETOUCHING ROOM: Retouching; etching; coloring.

The commercial course begins June 23rd and closes July 19th. It is divided into two parts. General work will be taken up in the first two weeks. The class is limited to 50 members; the fee, $50. Advanced work will be studied in the second two weeks. The class is limited to 50 members; the fee, $50. For registration in both general and advanced commercial classes, the fee for the member is $75.

Mr. Howson submits the following curriculum for the commercial course:

1. Camera: Different types used in commercial work for exterior and studio work, also motion pictures.
2. Study of optics and lenses.
3. Analysis of light and color separation with special reference to use of filters.
4. Application of standard lightings of commercial photography, both daylight and artificial.
5. Operating, both exterior and interior.
6. Operating—Special studio work, including fashions and feature illustrative layouts.
7. Copying—Both line and reproduction work.
8. Special Number—Overhead camera work used in producing sales sample pages and parts catalogue.

9. Dark room work, including photographic chemistry and development of different kinds of emulsions.
10. Printing department—Both contact and projection with the latest methods of dodging double printing and other stunts.
11. Microscopic photography—Special feature used in operating of micrography in making photograph prints.
12. Tricks of the trade, such as preparations of articles, handling of lights, reflections, comparing different articles for photographing, mounting of parts to secure proper perspective.
13. Special numbers for advanced business talk, lectures on studio management and sales promotion, art composition.

As the National Council has opened the school to outsiders, and as many inquiries come each year from outsiders who wish to study photography, it will be necessary for members of the association to register early in order to be assure places in the student body.

The last two years of the school have been unusually successful.

Students in both courses have found that in the short period of one month they absorb a vast amount of technical knowledge from the trained and skilled artists and craftsmen who head the school and instruct the classes. To pick up this information by themselves would take many years of digging and experimenting.

The students report that the intensive study at the school trains them for much better photographic work, both portrait and commercial. Their better work attracts a larger clientele and enables them to obtain better prices.

For this reason a number of students who have attended in past years will again register.

Application blanks and further information may be obtained from L. C. Vinson, general secretary, 2258 Euclid Avenue, Cleveland, Ohio.

Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

President, C. M. Coffey.....Raleigh Building, Portland, Oregon
Vice President, Harry Vinson.....Bellingham, Washington
Secretary, C. F. Richardson.....Milwaukie, Oregon
Treasurer, Sam Walters.....Bushnell Studio, Seattle, Washington

Secretary C. F. Richardson writes directly and pointedly to the membership in ringing words that should please, and must profit every one concerned. The P. I. P. A. to function must deliver the goods through action. It is acting. Its power on the coast cannot remain circumscribed by its professional activities for the trade organizations that thrive and grow are the ones that help in community welfare. Our vision is enlarging beyond the nearby horizon of interference with individual enterprize and seems actively to have opened to the encompassment of public affairs. More power to our officers and through them to us all.

"I have been out of the city for the past week on private and Association business, therefore the delay. As I wrote before, the primary aim of the present administration is to give a service to the membership, and likewise increase that membership to a point where the cost of that service can be met in proportion to its value not to the few, but to all the photographers within our very large area, and with that in mind the men in the north have been using tremendous energy toward contacting the leaders of local associations, and instilling in them the necessity of active local associations. It is our sincere hope, that in every city within our territory, the men get together in their locals and thereby give the P. I. P. A. a chance to properly serve them. Personally I can't see very much more than actual accomplishment. Let me give a concrete example of what the Association is actively doing for its members: Here goes—about two months ago, the photographers in Portland were faced with a proposed city fire ordinance relative to the care and storage of photographic films, that was so drastic in its provisions, that it would have meant the expenditure of hundreds of dollars to each individual photographer, and notwithstanding the fact that individual photographers complained and asked for more lenient regulations, they got nowhere, and it was not until the officers of the P. I. P. A., representing the photographers on the Pacific Coast (please note, not only members, but all the photographers) called upon the authorities, assuring them that we had an organization, and that we would assist and co-operate with the author-

ities in every possible manner, was it possible for us to swing enough influence to have the drastic measure set aside, and a complete and full investigation made, to determine what was absolutely necessary to the employees, and the general public, to protect them from film fire hazard. Results: Our first steps have been to lay aside temporarily the drastic ordinance; secondly, we have asked every studio owner in Portland to cull their negatives to the minimum, and to provide a separate set of shelves on which to place them, and have given them thirty days in which to do so. All the authorities co-operating with us (just for your information, if some of the studios do not clean up in accordance with the above, within thirty days, as requested by us, then the Fire Marshal's office will be notified by us of those particular studios, and it will be just too bad for them). A committee has been appointed from the portrait, commercial and photo-finishing branches, to call upon each studio in their respective division to see that requests are carried out. I have given a short resume of what the P. I. P. A. has done to protect its members, and this applies to every city and town on the coast, and all the data and the suggestions of the methods with which we have been successful are at the disposal of any community which is up against the same problem, and I can assure you that the underwriters are going to see that every community is cleaned up.

"This is only one of the services that we are rendering. Hi Lites will be published in April. Convention program, and all the activities necessary thereto are being quietly, but thoroughly prepared, and by the next issue I will be able to give some surprising names for demonstrations and lectures, stressing again that our program this year will be put on visually, as well as orally. We are trying to follow out the modern trend of the educational movie-talkie, but of course in person."

CONVENTION DATES, AUGUST 21 « 22 » 23, 1930



Ye Editor Retaileth Newes of Ye Profession and in Quaint Italics Titallateth Ye Sphynx with Hys Quill

Joseph Bing Medalized

We have been notified that the Photographische Gesellschaft of Vienna which under the presidency of the eminent Dr. Eder became famous all over the world, has awarded the gold medal for service to photographic progress of the year to our friend Joseph M. Bing of New York. The introduction of the Justophot and Cinophot to the people of all countries might be considered mere merchandising but when the photographer bethinks him of the things made possible by an absolutely accurate measurement of light values, of the difficulties of making a small and comparatively low priced article popular, of exploiting so widely on small margins of profit, and of uniting Vienna with the rest of the world by a tie of service and gratitude—service from, gratitude for the Austrian city—it will be seen that a Grosse Goldene Gesellschaft Medaille is right and merited.

Dear Austria and dearest Vienna, what do we not owe them in music — the Strausses, Fritz Kreisler, and innumerable others: In art the finest and best of the erstwhile German Empire: In medicine much the same: In photography Dr. Eder, Dr. Mayer and innumerable others. Friend Joseph you have not only received a high honor but from a high source.

The Etchings of De Gaston

It was with doubts that we accepted the invitation to visit Courvoisier's Gallery to see Paul De Gaston's etchings. We had known him as a surpassingly fine photographer. Should we be shocked out of our esteem? It was a glorious surprise. Etchings are common. Pulls from worn out plates are on sale for a dollar or less. Good etchings are not plentiful but easily

to be gotten. Fine etchings, works of art in line and with the lovely flou of the dry point are rare. We had the pleasure of envisioning a great man's future from his present achievements.

Some of the work shows the hampering tie to novitiate days. Some depicting motion and muscular activity are unconvincing. None but were above mediocrity and many were great. The true atmosphere of Shadows, and aqua-tint, of The Vendor, dry point, are nothing less than masterly. I reveled in their quality as much as in the content. Fog is truly fog. One marvels at how such effects can be produced in monochrome and on unyielding metal. But in the hands of an artist stone and metal are plastic, expressive, eloquent. Low Tide with its broader technique and wide, deep cutting simulates a woodcut in the best manner. Much might be said and only half justice done to De Gaston. Space does not allow of even that much but it may be well to summarize by saying that the desire to own and live with a picture is the highest ecomium. There were many on the walls that we longed to possess and that we could live with intimately, all the time. If it be permitted to say so, we are proud of Paul De Gaston.

Photographic Paintings

There is a great difference between a painted photograph and photographic painting. We did not know it but have learned. At the Bohemian Club of San Francisco the Wright Brothers exhibited a collection of photographs painted upon, not tinted mind you, by Chinese artists. The minutae and photographic rendering was not hidden or marred but to all intents these were oil paintings. The Wrights are master photographers and their mastery evinces itself most in the startling relief they have found possible to achieve with proper lighting and exposure. Several of the pictures induced us to approach and touch in order that we might make sure that no repousse or carved hand work might deceive us. On a flat print carvings and objects in the landscape stand out inches from the optical plane. The composition of most of the subjects is highly artistic, the treatment pictorial, the coloring exquisite. Adjectives are not good form, the reason in this case being that they are so inadequate. If this collection be exhibited in your section, dear reader, wherever you be, do not miss it. We met the Wrights once before seeing them at the club and we suspect they had forgotten us, notwithstanding their assertion so politely made, but henceforth we shall not forget them in evening the score for they are artists, and we love artists.

R. A. Corbett

While in San Francisco Mr. Corbett called at our offices and expressed himself so kindly as to his feelings and admiration for **Camera Craft** that we hardly dare confess how gratified we are. He is in a position to know and judge. As Institutional Photographer of the North Dakota College he may be presumed to know things photographic and as one of our old readers he is familiar with our progress. His last words when saying Good Bye were **"Camera Craft** feels our needs—we like it fine." Thank you friend. May it be granted us to always feel the needs of our readers, to fill them and even to anticipate them. Mr. Corbett has been through New Mexico photographing Indian Mosaics and perhaps he may write the story of his explorations and illustrate them with his pictures some day. We shall try to give our readers that treat.

Stephen Horgan in England

At a recent meeting of the Croydon (England) Camera Club, Stephen H. Horgan, the well known American authority on photo-mechanical processes, gave an interesting sketch of photography and photo-mechanical processes with special reference to the share of Americans in the development of this field.

In the course of his remarks, Mr. Horgan spoke of the work of Professor Morse and Dr. John W. Draper in producing the first portrait by the daguerreotype process at New York in 1839, with the work of Whipple and Black of Boston and Cornelius of Philadelphia in 1840.

In dealing with "Photography in Printer's Ink" Mr. Horgan referred to his experiments in half-tone reproduction, recording his attempts to make a half-tone screen as early as 1876, and the presentation of the first two half-tones printed in a newspaper, published in the New York Daily Graphic, March, 1880. Credit for the

first successful three color half-tone engravings was given to William Kurtz of New York in 1893.

Advertising Returns

The immediate returns from an advertisement are but a decimal of the total increment from the amount expended. One new customer brings a hundred in his trail. Any trained business man knows that the only reason he cannot trace the direct good of his advertising is because it brings so much more than he can show on letters or direct inquiries and because so much more accrues in time from the ramification of friends of the friends of the friends of the friend made through one advertisement. Spread your cost over all the returns, tangible and immediate and lapse time returns and you will decide Magazine advertising is the cheapest and most profitable investment you have made.

Who Killed Cock Robin?

For awhile we heard a deal about amateur photography dying out. We heard too darn much. Last year Salons increased in number all over the world and at least two new ones started in this country. Camera Clubs are being organized where none existed before. Camera sales have increased. Photo-Finishers are prospering as never before. Readers of photographic publications and buyers of photographic books are more numerous. The cine camera has added millions to amateur photography without hurting the use of or enthusiasm for stills. The rumors of a dying amateur photography have mysteriously been s t i l l e d. Cock Robin has been killed. Cock Robin was in this instance a Canard.

East Bay Photographers

Foto News comes regularly, is really photographic in that it appears on photographic paper, printed from a negative, and does the craft honor. The blacks are jet black and the whites clean as the driven snow. We do know all the things you ask, Mr. Editor, but we should like to know who makes the copy negative. That man deserves notice. The Oakland boys are worthy of commendation. Miles away from civilization, in the sticks of Oakland, so near Alameda, with their airport in a foreign town, their officials in a jam, their street cars far apart and worse than that, these energetic fellows continue carrying on — my what carryings on—and have maintained a friendly solidarity which, joking aside, has done much to show the world the East Bay district is important and worth while.

Kathleen Dougan

Consummate artist to the fingertips, always cheerful and cheering, the little lady fresh from Broadway visited these offices in a chic (is that the proper word?) gown and felt helmet (are these au fait phrases?) and as always made us the happier for her coming. Miss Dougan has many new ideas in the conduct of her business and the products of her art. Her eastern trip was purely for business and seems to have resulted in her utmost satisfaction. It would. Demure ways may go with shrewd brains. More luck to her.

Put This In Your Pipe

Men hope what they believe is true. Women believe what they hope is true. What any of us hope fervently enough, and it be good, will come true. It needs no Rochefoucault to formulate this. Daily living brings it home to the perspicacious. Fixed ambition and its resultant success is an example, and your hope to make better pictures will make better pictures for you. And better pictures will bring better prices. Thus in the beneficient circle you will be bettered all round.

Death of Rudolph Steinheil

On January first as the New Year bells rang in the season, one of earth's great and good men entered upon the greater and eternal year which is the life beyond. Rudolph Steinheil, one of the great physicists of the period made an especial impress on the photographic field in that he designed and created some of the best objectives used in taking pictures. His scientific achievements were tremendous, yet small compared to his humanity. He knew how to inspire those about him to better things and many a prominent man owes his start to the Steinheil influence. The hearts of thousands send a deep sorrow on the waves of ether to Munich and a great void will ache for many a day that was filled by this man.



PHOTOGRAPHIC DIGEST

Edited by H. D'ARCY POWER, M. D., F. R. P. S.

Formaline, Is It Dangerous?

The British Journal of Photography recently warned against the use of formaline as a hardening agent in photography, asserting that its employment led to the disentegration of the gelatine and that plates so treated might show a surface deposit of white powder, whereupon Mr. Fenton, a photographer of large experience wrote:—"Personally I do not think that during the last twenty years I have made a single lantern slide without having given it a bath of formaline; and there must have been very few of my negatives, and certainly none of my films, that have not received similar treatment. All prints to be mounted have also been formalized. In no case has the formaline had any bad effect. I find a minute or two (immersion) is quite sufficient, as I found in the case of one plate I accidentally bound film side out, it was so hard that for over two years it survived without a mark the polishings and buffetings it received as a member of a lantern lecture."

Now the value or danger of formaline is a matter of great practical importance and should neither rest on the ipse dixet of a journal nor the experience of one man. It is to be hoped that more correspendence may confirm one or the other of these opinions. Speaking for myself I have an experience of formalized gelatine from 1897 on, just 30 years. I first employed it as a simple watery jelly to preserve and hold in position pathological and biological specimens. This it did very well, but it had the disadvantage that after a time the jelly contracted and pressed out a portion of the water, a defect that has since been remedied by a modified formula. With the introduction of the Autochrome plate I began the use of formaline for hardening the film as a preventative of green spots and found no bad results follow; I have since used it for plates and paper and have never seen any disentigration or change in the gelatine, I have an impression that secondary operations, reductions and intensification, are slightly slowed but not otherwise affected. I think I can offer an explanation of a powdery appearance forming on a formalized negative as being due to imperfect washing after fixation and the expulsion of the retained hypo by the powerfully contracted gelatine. I shall not be induced to discontinue the employment of formaline unless very strong confirmation is given to the opinion of the B. J. P.

Magnesium Ribbon as a Supplemental Illuminant

Mr. Robert M. Fanstone, in the B. J. P., draws special attention to the value of this form of light, particularly in dark places in buildings. I would like to add my own testimony to its value in illuminating dark cavities, such as those found in tuberculous lungs, etc., when photographing pathological specimens. Mr. Fanstone says:

"The essential, when using magnesium ribbon as a supplemental illuminant, is to keep the ribbon gently moving while burning. This does much to avoid the harsh shadows which are often seen in subjects of this kind photographed by flashlight. The effect of the burning magnesium can be exactly seen, and the shadow lighted as seems necessary.

"The photographer who has once tried this form of supplementary illumination will find many uses for it. It may be used to lighten the shadow side of a sitter in the case of an at-home portrait, and is of especial value when the work is being done in a very small room, and the sitter is inclined to be nervous of a flashlamp. It is well to have an old tray to catch the ash falling from the burning

ribbon, to avoid risk of damage to floor-cloth or carpets. In these days of super-rapid panchromatic plates and films there is less need for the powerful charges of powder that used to be considered necessary. The light is very actinic, and I have secured fully exposed negatives on fast plates in total darkness, using as little as twelve inches of the ribbon as a sole source of illumination, the stop used being f.8. The subject in this case was an archaeological "find" in a cellar, the latter being so confined that flashlight was forbidden by the owner."

Color Photography

It would seem as though the immediate future of photography is to be a strongly colored one. The kinographic field is full of new processes, and if large investment of money by hard headed business men is any augury of success, then is the print in color here, and its every day use by the common snapshooter a matter of the next few months. We have already dealt with several of these processes but development proceeds very fast and some matters call for renewed attention.

Kalograph

I referred to the new method of making permanent photographic reproductions on metal, in the last issue, possibly in a not very hopeful spirit. Since then I have received examples of the work and a great deal of information that was then not available. The B. J. P. has had the opportunity of personally observing the making of these permanent photographs, and from their report in the April 12th number I make the following quotation:

"The process represents an entirely new departure in the making of permanent photographs. It is already being worked on a commercial scale in a factory at Baling, by Messrs. Permanent Reproductions, Ltd., Laurel Court, Windmill Road, W.5, a company which was formed only a few months ago and has been extraordinarily expeditious in reaching the production stage.

"The Kalograph process, which is the invention of a Toronto photo-engraver, Mr. R. W. Carter (who is personally superintending at Baling), is of very wide scope, for the work may be done in both half-tone and line in monochrome, is already being done in line in several colours, and is shortly to be further extended into the field of multi-colour printing in half-tone. A machine for this latter development has been designed and made and will shortly be in operation.

"It was with a good deal of interest that we accepted an invitation by the company to see the process in operation and the following descriptions is the result of our own observations on a recent visit. Another feature of Kalograph is the extraordinary speed with which the print on metal is made. The first stage is the making of a screen negative as for the half-tone process. This is done in the usual way by photographing the original through a ruled screen placed at a very small separation from the sensitive plate. The aluminum plates are previously prepared so as to give them a white or light grey surface of characteristic sheen. A plate is sensitised simply by flowing it with the sensitising solution, which is the firm's secret, whirling off the excess, and rapidly drying the plate over a gas ring just in the same way as in sensitising the copper for the printing of half-tone blocks. Exposure under the negative is made to an arc lamp, the time of exposure averaging from 2½ to 3 minutees. On removal from the printing frame a faint image of the subject is visible on the plate. The latter is then dipped for a second or two only in a preparing bath, and is then immediately transferred to a second bath or pigment mixture in which, within the space of a second or two, the image appears in full depth, the pigment apparently having been fixed on the printed image. The briefest rinse under the tap is the only further operation to complete this part of the process. The last stage is simply that of baking or stoving the plates in a heated oven in the manner customary in the manufacture of japanned articles."

The Daily Telegraph, who published an account of the process and its possibilities at the end of last year, stated that the whole picture is subjected to great heat with a silicate flux and all gelatine and chemicals are burned away, the image which remains being completely fused

into the metal, of which it becomes an integral part; that neither bending the metal nor variations of temperature will crack the picture or cause scaling, because the expansion coefficients of the metal and the silicate used are identical, and that tests made by Professor J. C. M'Lennan of Toronto University proved that the pictures are completely fadeless, being impervious to prolonged exposure of ultra-violet and to X-rays.

Of personal experience I can say this: I boiled water to dryness on the surface of part of the image and beyond the deposit left by the water there was no change; and I have heated parts of the image to a point just short of actual redness, without any sign of difference between it and the rest. There is still the question of the prolonged influence of sulphurous and sulphurated hydrogen fumes and of prolonged submersion in water, especially sea-water. This I hope to test out and report on later. At the present time it looks as though it might be one of the most valuable of our recent discoveries.

Finlay Colour Reproductions

According to a note in the B. J. P. "an interesting new application of colour photographic processes is seen in the series of reproductions of old Dutch Masters from the Royal Academy Exhibition which have been shown by Messrs. Finlay Photographic Processes, Ltd., Byron House, St. James's St., London, S. W. Thirty-two of these paintings have been chosen for reproduction by the company's process, for sale mounted or framed, by the single print, in sets of six or as a complete collection. So far as the excellence of reproduction is concerned it is only necessary to say that the reproductions have been approved by a Burlington House committee of eminent experts."

This, I take it, is the same as the method I saw two years ago, in which the Duplex Plate was used directly as a basis for three trichrome images, whose association on paper gave pictures of most excellent quality, which I was then assured could be produced at about one-third of the cost of ordinary trichrome printing. In these the Duplex plate was the basis of the coloured picture. I feel like congratulating Mr. Finlay, who is the inventor of the Paget as well as the Duplex Plate and whose perseverence and enthusiasm have carried him through so many years of experimental work.

The Permanganate Reducer

Since writing my article on the uses of Permanganate in Photography some careful work in reference to its action as a reducer has been carried out, and deserves reporting. Dr. F. Burki by careful density measurements has confirmed the assertion that when used in weak concentration it acts to a markedly major extent on the densest part of the silver deposit. It has thus the same action as ammonium persulphate without its uncertainty. Secondly the uncertain directions given for its use have been systematized by M. L. Godefroy as follows: Two stock solutions, one of a four in the thousand solution of permanganate in water, the other of a two parts in the thousand of concentrated sulphuric acid. For use three parts of each of these solutions are made up to a hundred parts with water. The action of this strength of reducer is slow and brown staining of the film is likely, this is immediately removed by immersion or swabbing over the plate with a solution of either acid bisulphite or metabisulphite of potassium or sodium. I may state that I have used this reducer exclusively for years without the special measurements here recommended with perfect satisfaction.

Anti-Halation Plates

Dr. H. H. Schmidt in his last of three papers in "Camera" (Switzerland) sums up his exposition of the nature of halation and the means of its control. He divides the latter into four types: (1) Those in which the coloring matter is diffused in the film so that the most dangerous rays fail to penetrate to the reflecting surface. (2) Those in which a colored layer having the same refractive index as the glass is made adherent to the outer surface of the negative with the result that the excess rays pass on through the glass without reflection and are lost. Such is the caramel and the black paper backing.



THE AMATEUR AND HIS TROUBLES



Conducted by SIGISMUND BLUMANN

A Novel Example of Fake

Once we happened to be in Muir Woods when the sun beat through the trees before the morning fog had dispersed and a careless snapshot developed into a favorite picture. The rays of light show gloriously. But such chances are rare and the wish to get the effect is frequent and urgent. I have made me a half dozen negatives which, used as background negatives, give what is so greatly desired. Here is how it was achieved: A black felt background was stretched over the dining room sliding doors, the room was darkened, a fistful of incense powder was lighted to one side of the room and when the haze was just right a spotlight was aimed from near the ceiling, — a tall stepladder did the trick, — and its light was intercepted with a number of old branches from one of our fruit trees and one or two fronds of palm. The light rays were photographed on process film and have made some remarkable landscapes. Incidentally, the room needed a long and thorough airing for incense may please in faint suggestion but as used above it is somewhat objectionable. Our dining room smelled like an oriental place of worship after a high holiday. And the good wife is no worshipper at such odiferous shrines.

Toning Blue Prints

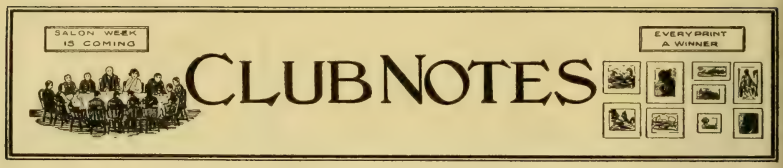
All this about blue-prints is old stuff to many but it might surprise the astute reader to learn how many who are clever at gaslight and enlarging printing know nothing of the simple home-made processes of past days. To tone a blue-print violet just add a drop of ammonia to an ounce of water and soak the print for a few minutes. To enrich the blue add a grain or two of Oxalic acid to an ounce of water and soak the print in that. There is a way of making a blue-print black but I have never succeeded in getting anything but a muddy looking abortion.

A Simple Photographic Business Card

This is so easy that it will make you smile. Should you desire a photographic business card just take a negative of the required size, which you may have to make by reduction, and on the clear side fasten a piece of black paper, a mere strip about a half by two or three inches. You now can print the picture on double weight contact paper and will have a photograph with a clear white panel. On this you can print, have printed or engross what text you want. Having what you desire copy on a commercial or process plate or film with the smallest aperture your lens offers and develop for contrast and density. The result will be the negative from which you can print one or a thousand cards.

Cut Out the Moon

We recall serving on a Salon Jury once when and where one of the judges consistently turned his thumb down on any picture which showed a moon. At the time we thought this a prejudice leading to an injustice but since then we feel the same way about it. Make a moonlight effect by atmosphere and hope not to make a moon with a blob of opaque. Even the partially hidden sun is palpably all off key and wrong. It looks too photographic to avoid suggesting that some Joshua returned to make this moon stand still and a landscape in diffused sunlight, however overexposed the negative or muddy the print is unconvincing. Pertinently, too, cut out the cotton batting clouds. The day is past when even the most innocent and credulous layman is deceived by clouds created by "spitting" on some fuzzy masses of absorbent cotton to the reverse side of the plate. In brief make moonlight pictures by moonlight, — it can be done, — and let your clouds be real. With a filter you can do it.



Forthcoming Exhibitions

April 18th to May 19th, 1930. Portland Society of Art, L. D. Sweat Memorial Art Museum, Photographic Section, Annual Exhibition. Address Oliver P. T. Wish, Secretary, 111 High Street, Portland, Maine. Closing date, April 5th.

April 3rd to 5th, 1930. Nottingham and Notts 26th Annual Exhibition of Photography. Addres, W. H. Bleasby, Honorable Secretary, 49 Maekham Crescent, Nottingham, England. Closing date, March 19th.

May 1st to June 1st, 1930. Second International Salon of Chicago, held under auspices of the Chicago Camera Club. John Skara, chairman, 31 West Lake Street, Chicago, Illinois. Closing date, March 15th, 1930.

May 25th to June 10th, 1930. Fourth Annual International Salon, Poland. Photographic Society of Wilno. Kazimierz Lelewicz, Wilno, Jagielonska, 8 M. 21, secretary. Closing date, April 25th.

September 1st to 25th, 1930. Second Pacific International Salon of Photographic Art. Address Albert Jourdan, Secretary, Portland, Oregon. Closing date July 15th, 1930.

September 13th to October 11th, 1930. Royal Photographic Society of Great Britain, 75th Annual Exhibition. Address H. H. Blacklock, Secretary, 35 Russell Square, London W. C. 1, England.

London Photographic Fair

Every branch of photography, amateur, professional, portrait, commercial, cinematographic, manufacturers, dealers, and consumers, all will be considered and be given space to show or things to see at the 1930 Photographic Fair to be held in New Horticultural Hall, Westminster, London, from May 12th to 17th. The objects are commendable, the intention one of profit to all concerned or willing to concern themselves. You are invited as a contributer to the Salon or as a guest. We appeal to the American members of the R. P. S. to prove their affiliation is real and not a mere bid for initialied appendages. We appeal to the American pictorialists to maintain our place with the best in the world by sending of our best. We want the Englishmen to know we can be as liberal in our contributions as they have been to our shows. Write Arthur C. Brookes, Sicilian House, Southampton Row, London, W. C. L., England, for information and blanks.

Fort Dearborn Camera Club

The Fixing Bath comes to us bettered month by month. Profusely illustrated and with the most interesting reading matter. March saw the eighth annual members' exhibit. We can only speak of it from hearsay and all that comes to our ears is praise. The members came in generously and with their best. During the previous month Louis F. Bucher and Alexander Leventon had collections of their pictorial work on show and were accorded large and appreciative attention. We are compelled to having to confess that Bucher's work is unknown to us. That shall be remedied soon for we are planning a way to familiarize ourself with the pictures as we know and love the man. Leventon has been good to us with three of his outstanding works and The Rabbi will remain one of the valued prints in our collection. Both shall appear to our readers in course of time, as within our power lies, doing them justice and benefitting our readers.

Newark Camera Club

Goodbye good old Ground Glass. You brought us the news in such bright form and kept familiar, friendly names before us so regularly that we shall miss you. But then our good friends will have to write us regularly so that our readers may continue to know what Newark is achieving. The old building and the land whereon it stands is sold to the government and on the new site a model club house, equipped to the minute will mark another forward stride for the organization. Dear Doctor Pardoe mails us a telegramic line or two at regular intervals, Doctor Davis writes at length, bless his generous heart, Hall, Woodburn, Graether, Bucher, neglect us shamefully but our hearts are at one in the common cause. Luck to you and continued power, Newark.

Los Angeles Camera Club

Under the regime of C. N. Fuller and his efficient fellow officers the old club continues doing things worth while. The All American Salon should be close to the mind and heart of every American Amateur. It is not as its name might imply an exclusive exhibition, since the club fosters international exhibits and its members contribute generously to such shows, but an opportunity for native talent to show itself with less chance of being crowded out by mass and numbers. Fred Dapprich is a pictorialist of no mean standing and as a director of this affair he will act sympathetically. In California the season for outings has arrived and this club has several booked for the present month. Members are encouraged to bring their cameras and hitherto little urging was needed to make these outdoor events a photographic holiday.

California Camera Club

We have been informed by an associate or social member in a most charming letter that the social activities are producing results in recruiting not only members but photographic members and that many who join the C. C. C. for other pleasures are sooner or later encouraged, stimulated and compelled by environment and example to become active members and photographic enthusiasts. This is good to know and we shall henceforth have nothing to say, even in good natured fun about cards and dancing. What matters how the lithesome feet and the skillful poker face are lead to walk in the ways of and conform to the expressions of photography. Our only concern was, is and will be to see our club keep its high place and live up to its splendid traditions. In this every loyal member will join. The summer outings are being heralded and every amateur photographer, member or not, is invited to get in touch with the secretary and to make reservations early. The costs have been made quite nominal and Grand Canyon, Yosemite, and Fallen Leaf Lodge, Lake Tahoe, call ardent picture makers and nature lovers with a voice that cannot easily be resisted. For members only the fortieth anniversary dinner on the 4th of this month will allure. In passing mention but far from casual feeling we would felicitate Carl Rabe and erstwhile Beulah Patterson, now Mrs. Rabe. May they enjoy a long and happy life and carry the family name down into posterity. In due course of time we shall recommend a Cine Camera to the couple for recording purposes. God bless them.

How To Organize a Camera Club

At least once a month we receive an inquiry as to how to organize and conduct a Camera Club and in each case we send the booklet devoted to just that subject written by our friend Bucher and issued by the Associated Camera Clubs. As a thriving club of the sort will sooner or later join the national association it might be well for organizers to write to one of the officers of that society in the first place and to make arrangements to affiliate from the very beginning. This will put experience and advice based thereon at constant call. The book by Louis F. Bucher may be had for the asking if it be not out of print. If out of print it should be reprinted promptly. As the officers change annually any club belonging to the association will give desired information as to officers addresses. Merely in passing it might be noted that about every club of importance is in the national group and the minor ones should be. H. L. Van Oosting is at present the officer to whom to write and his address is 11463 Copeland Street, Lynwood, California.

NOTES & COMMENTS

Bromoil Materials

When bromoil was young and a mystery to most of us there were a half dozen brands of inks and chemicals readily gotten seldom bought. Brushes had to be fitch and made by a certain more or less obscure firm in France and not available without delay and expense. Bromoil is now the medium of expression for the world's greatest pictorialists and the materials have boiled down to Drem Products obtainable in every well stocked dealers'. Brushes are of fine, selected bristles set in rubber, costing less than half what the fitch hair kind do, and outlasting the latter two to one. We who enjoy bromoil in the making or seeing owe Drem a debt of gratitude which in behalf of our readers we voice to Dr. Emil Mayer as the producer and Joseph M. Bing as exploiter. Personally we are indebted to Mr. Bing who, it will be remembered was the motive power that made Drem a universal household word in photography.

Monokrom Defender

Our prophecy has materialized and we are informed that the stock of contact and enlarging Monokrom was virtually sold out several times on this coast, and that new supplies came in the nick of time to avoid back ordering. The green sold most, naturally, at the Christmas season, but we shall miss our guess if the other shades do not continue equally in demand. Color has, as it has been said, invaded the home, the shop, the apparel, the habits of the age in which we are living. Get familiar with Defender and Velour Black Monokrom.

Morton and Company

In an unusual folder Morton and Company, 515 Market Street, San Francisco, notify their customers of a changed telephone number. The treatment is purely photographic and a paster is appended which is to be put on the patrons memo pad or directory.

NuAce Mounting Corners

These little corners enable one to make removable holders of every page in an album or to make mounts from which the prints may be removed and reinserted at will. Fit a NuAce to each corner of the print, see that they remain in place and moisten the glued back, then press onto the mount or page and when dry the print may be slipped out and another of the same size substituted. These indispensibles come in black, white, gray and sepia, and may be found on every photo dealer's counter at ten cents the packet of one hundred.

Herbert and Huesgen

One of the things of which this firm boasts is that it desires no outlet or job-lot merchandise. Herbert and Huesgen strive to supply only the highest grade of cameras and accessories and the Ihagee Folding Reflex is worthy of the firm that sells it. This is a new instrument to America though well known on the continent of Europe and abroad. Herbert and Huesgen have interesting literature to send prospective buyers. Their address is 18 East 42nd Street, New York City.

Rytol In Winter

Perhaps no season begets so many doubtful exposures as the changing, weaker light of the winter months. Certainly all developers do not give equally good results with such exposures. Any developer works well with a perfect exposure but Rytol gives the most printable averages and moreover the quality fitting to either enlargement or contact printing. Best of all it comes in the convenient Tabloid form. Mix it anywhere, in whatever vessel is at hand. It is ready weighed and measured and requires no skill in the compounding. The Burroughs Wellcome reputation is back of all Tabloid products. Your dealer knows and will supply you or write Burroughs and Wellcome and Company, (U. S. A.) Inc., New York, N. Y.

Leoty Lights

We are informed by the makers of the famous Leoty Lights that the commercial exhibit of Lejaren Hiller and Valentino Sarra from the studios of Underwood and Underwood were made with Leoty Lights of which the firm named have in use and ordered thirty. This is a high recommendation for any light as the Underwoods and the artists in their employ are discriminating and particular.

Burleigh Brooks Strikes Again

Now he has gone and done something again. He has taken the entire line of motion picture accessories hitherto marketed by the Cinematic Accessories Company. Which means that the Automatic Dissolve for fadein and fadeout effects as well as double exposure work, the Badgely Filter Holder in which the two-inch Ramstein or Scheibe filters may be used, the Ramstein Optochrome and the Scheibe effect filters may be had from Burleigh Brooks, 136 Liberty Street, New York.

Central Camera Company

When we were in Chicago last Mr. Flesch showed us a handful of checks and money orders and warmed our heart by the statement that most of them were directly traceable to his ad in Camera Craft. We can gladden him with an equally true and gratifying fact at this time. The other day an old reader dropped in and told us of a camera and two lenses he had purchased from the Central Camera Company and was enthusiastic in praise of the price, the service, and the evident reliability of the concern. Write to that concern at 230 South Wabash Avenue, Chicago, Illinois and ask for Catalog CCD 3 which will astound you with its unusual bargains.

Defender Panchro Films

We are living in a period of color. Color is the keynote of daily life and from a kitchen fork to milady's complexion color dominates. This presents a photographic problem which only panchromatic emulsions can solve. Portraiture or commercial interior work call for color sensitive negative material and Defender Panchromatic Cut Film offers a very high grade product to very high grade photographers.

Eastman Kodak Stores

Perhaps the best declaration of policy of the Eastman Kodak Stores, Incorporated, is summarized in their mailed notice on moving the Baltimore store to 309 North Charles Street. The circular says: "Good Will is the disposition of a pleased customer to return to the place where he has been well treated." The hookup is expressed in the sentence "And we have endeavored to serve our customers to merit their good will." That is a policy which might be recommended to every business and one which the firm mentioned is to be commended for. The more so in that their claim is just.

Zeiss Ikon Kinamo

The S. 10 is claimed to be the smallest 16 mm movie camera made. We can attest that it is all the makers claim in this and other respects. Once we played with one to the extent of two rolls of films and achieved results which astounded us. Equipped with a Tessar 2.7 lens at $85 sounds like a present from home yet that is the advertised proposition. Write for further information to Carl Zeiss, Inc., 485 Fifth Avenue, New York.

Victor Cine Cameras

One of the simplest motion picture cameras on the market with about every convenience and facility the user could demand is exemplified in the new 16mm machine. The makers are modest in their declarations but invite the prospective buyer to see one and use it which they are confident will convince beyond the power of words. A request to the Victor Animatograph Company, Davenport, Ohio will bring you reading matter of interest.

Perkins Junior Lights

The Photogenic Machine Company of Youngstown, Ohio make a series of arc lights for every professional and amateur purpose. They are all reliable, well made and efficient. The Perkins Junior is a portable outfit complete in every detail and includes the carrying case and a diffusing curtain. A very reasonable price further recommends it and such commercial and industrial studios as use it are eloquent in praise. In certain cases we have been informed it has superceded more expensive equipment in the studio.

Leipzig Trade Fair

By Olive Brooks

Judging by the unprecedented number of buyers who have sailed during the last few weeks to attend the Spring Trade Fair in Leipzig, Germany, the heads of most American industrial divisions — from giftwares to machinery — are looking forward with confidence to a sane, normal, progressive business year, in the opinion of Herbert A. Johnson, American representative of the fair.

Mr. Johnson, who sailed from New York on the S. S. Bremen, February 22nd with the last contingent of fair buyers, bases his statement on the two broad, significant facts. First, that this year more American business firms have sent merchandise and machinery buyers to the Spring Sample Fair than any other previous year in the history of this seven hundred year old exposition; and second, that the percentage of firms sending buyers for the first time was also the largest in the fair's history.

Inasmuch as the Leipzig Fair is a buyers' market—a trade fair, fundamentally and primarily — Mr. Johnson believes that this attendance record can be taken as a valid cross section of the feeling of confidence that has returned to American business.

"Frankly," said Mr. Johnson, "due to the tremendous publicity given to the stock market slump in October and November, we felt rather dubious regarding attendance from America at the Leipzig Trade Fair this spring. Now, to put it simply, we are amazed at the number of American buyers who have left to make purchases in Leipzig. When you realize that the Leipzig Fair is the oldest and largest trade exposition in the world, there is much food for thought in the fact that 1930 has broken all attendance records from this country."

"Practically all lines of business are represented," continued Mr. Johnson. "Textiles, toys, engineering and building equipment, machinery, china, leather goods, notions and novelties — almost every commercial product.

"It seems to me that this attendance record—this example of the optimistic viewpoint of American business men — is a remarkable tribute to the fundamental, rock-bottom soundness of the entire business structure in America. It furnishes a clear illustration of the active and forward thinking of American business men. In Germany economists sometimes wonder just what it is that has made America so outstandingingly dominant in industrial prosperity. I can see only one answer to it—and that is the fight, the aggressiveness, the will and the ability to do things, that seems to be ingrained in American business.

"I can attribute the record-breaking interest in the Leipzig Fair to no other causes except that this country is fundamentally sound, that its purchasing power is unimpaired, that the American people will continue to demand things that are now considered essentials, and that their demands must and will continue to be supplied."

Memo Cameras

No matter what camera you have, in fact the more cameras you own the more you will enjoy a Memo. It goes in your pocket and carries fifty exposures of standard cine frames. It is automatic and a joy to the eye and hand. It takes real pictures which may be enlarged and the negatives need no processing. You can develop them yourself or any up-to-date finisher will do that for you. Write to the Agfa Ansco Corporation, Binghamton, N. Y. for booklet on a dozen remarkable uses for the Memo.

Joseph Bing in Europe

Either Europe has come much closer, transit much easier, or need of intimate contact more urgent in recent years. So many of our business men are at their desk one day and when next heard from are in London, Berlin, or Vienna. Joseph Bing, head of the American Drem Industries is now on his second, third or fourth trip to the last named city within the fiscal year. On his previous stay in Europe he consummated some very large contracts and selling arrangements for Drem and no doubt we shall hear in due time of new evidences of his enterprise. It is vigorous, courageous merchandising such as his which helps to make the photographic trade one of the ten largest in the world.



Conducted by G. A. YOUNG

Principles of Photographic Pictorialism

Ever since the plan and purpose of this book first came to my notice I have anxiously awaited its appearance. It sounded good and I am happy to say that it is good. The interested photographer will probably ask, "Why should I read this book when I have already carefully studied several others dealing with composition and pictorial methods?" This book goes beyond that category. It is not a book on method, it answers no such questions as "What developer?" ',What paper?" etc. Its spirit and purpose is probably best expressed in the term philosophy of pictorialism. Philosophy implying an attempt to synthesize human knowledge into an intelligent whole, implying an extreme breadth of vision and it is this breadth of vision combined with a fine clarity of expression that constitutes the merit of the book and determines its high place in photographic literature. Perhaps all of this sounds rather abstract, it is not intended to be, but if so, it is only fair to add that there is a wealth of concrete instruction to be found here made doubly valuable by the unique approach and perspective which Mr. Tilney has brought to the subject. The illustrations are well chosen and intimately related to the text. Published by the American Photographic Publishing Company of Boston, bound in strong red cloth, 218 pages plus 80 pages of illustrations, 10 by 7½ inches, price $5.00. Obtainable from the Camera Craft Book Service.

Photographic Printing

Photographic Printing by R. R. Rawkins is the latest addition to the Pitman list of photographic books. Written directly for the professional, its primary object is to describe efficient methods of handling developing-out papers, on a quantity basis, in the Kodak Finishing, Portrait, or Commercial studio. A list of chapter headings will give an indication of the scope of the book. Layout and Equipment, Preparing Negatives for Printing, Developing and Fixing Baths, Bromide Printing and Enlarging, Drying and Mounting, Toning and Doctoring Prints, Chloro-Bromide and Gaslight Printing. This book provides valuable instruction in systematizing the work of the darkroom. Bound in strong maroon cloth, 112 pages, $1.25. Get your copy from the Camera Craft Book Service.

Society of Motion Picture Engineers

The above society with a distinguished membership and a very distinguished scientist, J. I. Crabtree as president decided to publish a monthly journal in lieu of a semi-annual or quarterly report of transactions. The first issue, January, appears with valuable text from the minds of prominent authorities and the publication recommends itself instantly to thoughtful readers. Lloyd A. Jones once more assumes his old time editorial duties and is proclaimed editor pro tem. Let us hope it may be pro tempus lunga. The titles cover every field of motion picture taking, making, and showing with something on acoustics as related to filming sound, and a didatic essay on Rectangle Proportions in Pictorial Composition by the editor. The names on the editorial page are impressive and carry an international reputation: G. L. Chanier, O. M. Glunt, A. C. Hardy, P. Mole, W. B. Rayton, P. E. Sabine, S. E. Sheppard, J. L. Spence, and L. T. Troland. The index is no less respectworthy: J. I. Crabtree, Lloyd A. Jones, N. D. Golden, Carl Louis Gregory, W. B. Rayton, A. S. Howell, J. A. Dubray, J. P. Maxfield, Edward W Kellogg, and Lester Cowan. The subscription price is $12 for a year and should be sent to the Secretary of the Society at 5th and Sussex Streets, Harrison, N. J.

ABC of Television

What later books may amplify on the subject or carry it further as invention progresses, we cannot say, but to our knowledge there is no better or more complete work on the subject that A B C of Television, written by Raymond Francis Yates, a man trained in Radio Science and possessed of literary ability. The subject matter is logically arranged and the explanations are plain and concise. There will be no difficulty encountered in understanding even the most complex of the propositions for the clarity of style is assisted with many illustrations. These pictures are not ornamental but strictly useful. Published by The Norman W. Henley Publishing Company and sold at $3, which is reasonable for 210 pages printed on the best of book stock and bound in substantial green embossed cloth. **Camera Craft** Book Service can supply you on receipt of $3.

The British Annual

The 1930 issue is before us. Better than ever, with more pictures of the best sort wonderfully reproduced, better reproduction, and almost better text if it were possible to raise the standard. Dr. Brown is an editor who had tradition behind him and who will leave traditions behind him. Long may he give us a British Journal and Annual to set an example to us editors all. The historico-biographical opening is worth the cost of the book. Courage to tell the facts, humor to flavor the sense, and truth above all. We have copies for you at $1 in paper and $1.50 in cloth. Send your remittances to Camera Craft Book Service now.

Illustrative Photography in Advertising

Our own latest publication is moving with gratifying speed. It seems to be timely and to fill a demand that awaited its appearance for seldom has any book met with so prompt and flattering a reception. Pictorial Photographers find in it a possible profession into which to graduate from the advanced amateur class, Commercial Photographers find in it the open Sesame to added profits, Illustrative Photographers add to their methods and means of production, and Portrait Photographers tell us they find knowledge of value to them in their branch of the profession. To our surprise Business Men are buying the book to ground themselves in what they may demand and can use in the exploitation of their merchandise. The sale to High Schools and Colleges which have a Photographic Division has just begun and shows signs of healthy growth. Libraries are responding to our educational campaign. Have you ordered your copy? Bound in red cloth at $3 from Camera Craft Book Service.

American Annual

The old favorite American Annual of Photography received a stimulus at the hands of Frank Fraprie when he took it over that has earned the gratitude of thousands. Always a splendid publication it now stands quite by itself as a compendium of the years discoveries and productions, mechanical, artistic, chemical, and manipulatory in photography. At $1.50 in paper and $2.25 in cloth covers with an addition of ten cents for postage it is the biggest buy of the year. Order yours now for it is not unlikely that the 44th issue will be sold out in short order. Camera Craft Book Service can supply you.

The Pioneer Photographer

Jackson Driggs resolves into William H. Jackson and Howard R. Driggs. In collaboration they have given us a quaint volume. The Pioneer Photographer is the story of Rocky Mountain adventures with a camera with Mr. Jackson as the camerist. Professor Driggs as in the chair of English at the New York University may be accepted as having supplied either the style or the finish. A quaint book, we have said, and an interesting one. It begins at a period that antedates the present generation and ends on a Pullman car when that luxurious mode of travel was still young. 312 pages, bound in gray cloth. World Book Company, obtainable through Camera Craft Book Service.

The Sixth Glad Book

The multitude of readers who have followed the five previous adventure of Pollyanna will welcome this sixth book of the series, POLLYANNA'S WESTERN ADVENTURE. The format of the book upholds the excellent standard of L. C. Page and Co. publications and is priced at $2.00.

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An Arabian Trader — *R. L. Van Oosting*

Los Angeles Camera Club

CAMERA CRAFT
A Photographic Monthly
SIGISMUND BLUMANN, EDITOR
Claus Spreckels Building, San Francisco, California
FOUNDED MAY 1900

VOL. XXXVII MAY, 1930 NO. 5

"What One Southern California Club Has Done"

By R. L. van Oosting

(Illustrated by Members of the Club)

Van in what follows tells what one club has done, hopes to do, and how. For our readers the larger interest will be in clubs in the abstract, perhaps in a club of their own specifically.

Every year this office receives from ten to fifteen letters asking for information and advice as to how to organize and conduct a camera club, as to how to step up a club already organized but languishing. We send them the Associated Camera Clubs booklet on the subject, written, I believe by Bucher, who is another of the exalted Nuts who gives and gives and seems to like it.

Van Oosting presents a definite and constructive message in what follows along the same lines that will have the phychological potency of individual experience. He approached the job with modest misgivings. We think he did it darn well.—S.B.

It was Thursday, the regular meeting night of the club: Only this was no regular meeting. Special notices had been sent to all members, and on this occasion most of them had responded with their presence. They were sitting about the bare table in the scantily furnished library, which, with the exception of the small darkrooms comprised all the room the club possessed. Eagerly and wholeheartedly they were discussingg the most important event in the history of their club. The new president called the meeting to order, and all of the fifteen or twenty members participated in the lively argument as to whether the club should disband or reorganize.

Most of those present were loyal to the club. Before the evening was over the contagion of enthusiasm had done its work, and a sum was subscribed to acquire and equip new rooms. There were several hundred dollars in unpaid bills, it is true. And the furnishings and equipment were sadly inadequate for new and larger rooms; but what did that matter? If only the enthusiasm could be sustained until new quarters were found and ready.



Angela — *Milton Inman*

Los Angeles Camera Club

That was the Southern California Camera Club on an evening in March, 1925. Now let us turn over a few years, and take another look.

It is again Thursday, still the regular weekly meeting night of the club. But this time it is a regular meeting. It is still in the same building, on the same floor, but in new and much larger quarters. And such a change has taken place! In the now cheerful atmosphere of the library a group are swapping their latest experiences with miniature cameras. Throughout other rooms in the club (the workroom, for example) there are small groups having lively discussions. In the exhibit room (which is ordinarily used as a studio as well) thirty or forty people are examining and criticizing the competition prints which have just been hung. Some fifty prints, ranging from beginners' efforts at pictorialism to contributions from men who are exhibitors at the leading Salons, grace the walls.

A moment later and the familiar tinkling of a bell is heard. Singly and in groups, the members and visitors gather from the various rooms. A few minutes more and again the president calls the meeting to order. Brief announcements are made about the next programs; the next outing; the next competition. Then follows the



Architectural Study *Julius Cindrich*

Los Angeles Camera Club

judging of the contest prints, which is always a great attraction, inasmuch as everyone present is given a chance to vote. Interest is at a high pitch to see who will carry off the prizes this month. In due time the results are announced, and the handsome trophies awarded. For the next hour prints are put up for comment and criticism. All present are in a happy mood, and feel free to express their candid opinions.

While the meeting is officially over at about ten o'clock, the members are hesitant about leaving, and it is after midnight when the last ones descend the stair—still talking lenses, bromoil and whatnot.

Such is the scene in the same club in October, 1929. Only the name has meanwhile been changed to the Los Angeles Camera Club.

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These glimpses show what has happened in one camera club during a few short years. We are still imbued with the same spirit of progress which has carried us thus far, and are determined that the next four years shall see an even greater march forward. The purpose of this article is not to show you how you can better your club. Every club has its own peculiar problems. What works with us may not work with you. I recall a visitor from Chicago who a few years ago remarked to me that they always found it easy to get a good



Hy Meyer *J. Barsby*

Los Angeles Camera Club



Senora B. *Frederik R. Dapprich*

Los Angeles Camera Club

crowd together on Sunday afternoons, when the wintry weather kept the gang more or less indoors anyway. Fancy getting a crowd in Los Angeles together on any Sunday afternoon. It might be done on some out of town boulevard. I will here tell you a few things that helped put the Los Angeles Club where it is—winner for three years in succession of the trophy awarded by the Associated Camera Clubs of America for the best set of prints from any club.

What the by-laws of a camera club, like the recruiting posters of the Army, do not show is that there must be a goat. No, the goat is not used for gland operations. He is necessary because he is willing to work ceaselessly until his enthusiasm runs out. He is needed to do the many things that must be done, but no one else will tackle. It is, of course, an unpaid job; although occasionally someone may actually express some appreciation. Having been the goat (President) I have had some experience, and will narrate a few of our problems and answers.

The Los Angeles Camera Club has had a spasmodic career. Originally founded about 1898, it flourished rapidly. The membership grew to several hundred, and with it the social activities. The photographic members wanted photography, not tea parties and dances. Then followed dissention and disbanding.

The more enthusiastic ones eventually started the Southern California Camera Club, which had its ups and downs. I recall the day when I first visited the club. I thought it was near perfection. Did it not have a studio with a real studio camera? Did it not have a real enlarging room? And the membership included men whose prints were hung at Pittsburgh, Toronto, London. As I recall it now I see where the studio was very small, and the darkrooms — why waste time telling about them. Since then it has gone up and down, until the time when you saw it at the beginning of this article. How did we get out of the rut?

We have succeeded because of our optimism, and a lot of hard work. It was no easy matter to forge ahead when the treasurer had nothing but bills. Even after the few loyal members had dug deeply into their pockets to enable us to secure new and larger quarters the worst was not over. We had the quarters, but no membership to support them. An increase of 200 per cent in membership was not gained overnight. But it was accomplished, although several years elapsed in the meantime.

Profiting by past experience, we avoid making this a social club. Photography is still the moving factor. But not entirely. For years we suffered from the hallucinations that a camera club should have nothing but photographic activities. That did not work. All work and no play is unwise for a camera club also. It was impossible to provide something new and interesting along these lines once a



Michioto: Gentle Rain — *Frederick R. Dapprich*

Los Angeles Camera Club

week. A steady diet becomes tiresome. So we established a social membership, but wisely limited the number to one fourth the number of active members. Then we started devoting one night a month to social activities. On these nights we provide various entertainments.

All other meetings are of a photographic nature. In preparing a balanced schedule the committee aims to devote one night a month to autochrome or other lantern-slide talks; one night to a technical talk or demonstration, and one night to some form of pictorial endeavor, such as competitions, criticism, or talks of an artistic nature. Everyone therefore finds something of interest. Members have grown so used to finding something doing every Thursday, that even if we have no meeting, the gang is in full attendance.

Those interested in pictorialism find on the walls, collections of worthwhile prints. We regularly participate in the Interchange between the various clubs. Between times we display one-man shows by members or prominent outsiders.

Right here, while we are on the subject of exhibits, let me tell you what has helped us get the prize so often. It was hard work on the part of members to sacrifice their individual interests for the welfare of the club. That is the true club spirit. I recall the time when the interchange of prints was a regular affair, but not flourishing. There was no incentive to better work, no recognition of merit. When the cup was first offered, the committee chairman, who was none other than the well known "Fritz" Dapprich, insisted on having uniform sized mounts. The set was immediately better. Next year the committee did all the mounting to insure uniformity. The following year we went still further, by having members make prints in two standard sizes, and the committee still did the mounting as before. It was successful. The aim was to make up a wonderful set of prints, and everything from the beginning was done with that plan in mind. In preparing such a set for exhibition, the members, at a regular meeting, select the prints, from which the committee eventually weeds out a few more. Giving members an opportunity to express their choice not only holds their interest (we all like to have a chance to voice our opinions) but also means a very broad-minded judging.

One thing we have found very popular is our monthly outings. A day out of doors on a hike means for closer friendships and better understanding between members. Our trips range anywhere from a Sunday trip through a city park to a week-end trip to the mountains or desert a hundred miles away.

One feature that does as much as anything is the series of monthly competitions. These are open to all active members, and the description of the meeting at the beginning of the article shows how



Daddy Longlegs — *James O. Lawshe*

Los Angeles Camera Club



Zion Canyon — *R. L. Van Osting*

Los Angeles Camera Club



The Lagoon — *Lucille Whitman*

Los Angeles Camera Club



The Scale — *Milton Inman*

Los Angeles Camera Club

they are conducted. The prizes offered are worth while, though not elaborate. A few years ago twelve prints were a large number. At a recent contest we had nearly sixty entered.

It is needless to describe our membership problems. In this each club must find its own way. As for the rooms, what difference does that make? Neither the size of the rooms or the membership makes for a live and progressive club. Twelve live wires are better than two hundred dormant members.

Our aims are to build a club which will offer an appeal to every man or woman who is genuinely interested in the art or science of photography. We are building with that in mind. We hope to include all the branches such as the amateur motion picture, color plate and sterescopic fields, although at present our one greatest interest is along the lines of pictorialism. This will be accomplished only through hard work and concentrated effort, which in turn will need the leadership of an enthusiastic "goat."

There is one consolation, if nothing else. There is a wonderful feeling of satisfaction that comes as a result of really having helped the camera club forge ahead. May you all genuinely enjoy that feeling.

And just one conclusion to paint a moral if you will permit: What the Los Angeles Club has done would be of more interest than use to the general reader were it not true that any club can do as well, perhaps better, with equal or greater effort.

ECSTASY

BERT LEACH

Oh, life is good when the wild bird sings,
When the soft wind blows, when the child's laugh rings;
Oh, life is good when the bright grass springs
On the brink of the glassy river.
When over the world is the glad sun glowing,
And willows their wavering shades are throwing
When the vine bursts bud, and the leaves are growing—
Then life is good if ever.

It is joy to live when the air grows warm,
When geese fly north, and brown bees swarm,
And oaks are in rosy uniform
And maples in robes of green,
When locusts flower in plumes of white,
And Judas in purple is well bedight;
Oh, I live—live—live, with all my might,
For life is a joy I ween.

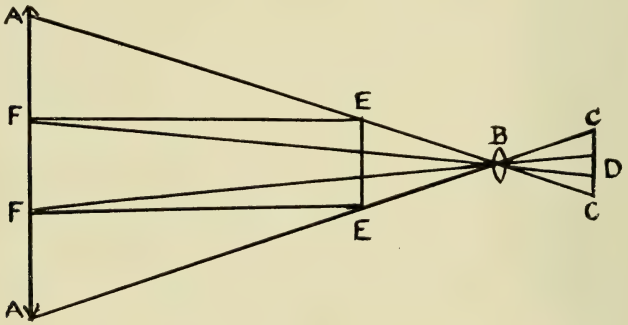
O Spring, I will sing thee; I chant and dance;
I dance for joy, and I chant romance.
My heart and my eye doth the world entrance,
The world and the wild birds wing;
And I fly to a realm that I knew not of,
Of the dogwood bough and the mating dove,
Of the wave—of the woods—of the wind—of love!
Yea, life is a joy in spring.

Blurred Rapid Motion Pictures

By Sigismund Blumann

The speed of the shutter in the Cine camera is fixed to about 1/30 of a second. This has been found to be the best compromise between the possibilities of average apertures, allowing larger or smaller openings as light demands, and the laws which make screening comfortable. Faster exposures would give slow motion and longer exposures would make the images race on the screen.

This being so it behooves the amateur to film trains, automobiles, and other rapidly moving objects on the diagonal,—that is from one side as coming or going and not broadside. With an ultra aperture lens if will be possible to arrest motion in any position while taking but the speed of the projector will have to be adjusted proportionately to produce a normal screening.



It does not seem to be generally known that broadside pictures of rapidly moving things can be taken from a distance, with a telephoto lens for instance. These are unlikely to show blurred because of the angle. Do this: On a sheet of paper put a dot. That is the camera. Now draw two divergent lines from that dot. This represents the angle of view of the lens. Note how much longer and wider it is the further you get away from the camera. A mile a minute would produce a ratio of an almost invisible distance on the reduced angle back of the lens traversing the distant field while nearby it makes a most palpable difference. On account of their distance from the earth certain stars, though they move at inconceivable speed show no change of position in centuries.

Desert Adventuring on Foot

Into the Segi and Betatakin Canyons of Northern Arizona

By Barbara Morgan and Willard D. Morgan

Illustrated by the Authors

(Continued from the April Issue)

Screams in The Night

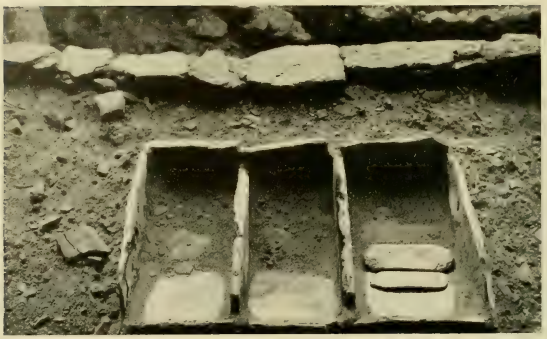
That night we gathered grass and sage brush for a bed at the foot of the cliff city. Just as we were finishing our soup, bacon, and coffee the whole canyon echoed and re-echoed with the most unearthly screaming and wailing. Our first thought was that a woman was being murdered only a few hundred yards away. We listened with many thoughts of Indians, wild beasts, and murderers, passing through our minds. A few remaining wails, and a deathly scream at the finish; in a moment the cries were over as quickly as they began.

A bright fire was burning beside our bed as we pondered our position and listened for other sounds in the night. All about us was a great circle of blackness and a ghostly world extended into the forest of quaking aspens as the firelight glistened from their silvery trunks and limbs. About two o'clock in the morning the same shrieking, screaming cries broke forth scarcely a hundred feet away. I was awake without the usual jab from my partner. We could see nothing. The fire was practically out and the blackness of the night never seemed as black to me before. My wife was already poking the fire with dry sticks and coaxing it into a blaze.

In another moment the fire blazed up and gave us its imaginary assurance of protection. As the flames leaped higher and reflected from the cliff we could see into the underbrush and among the trees for a hundred feet around but nothing stirred or gave us a clue to the screaming. Our conclusion was that the screams could be from none other than our old friend the mountain lion. Our intuition was right because we later verified this with an old hunter who said that he had seen and killed several "cats" in this region. Apparently the "kitty" had been hanging around us all night, and by early morning he had become so bored that a generous scream was necessary for relief. After this there was positively no more sleeping. We ate a good breakfast, explored the cliff ruins again, and started down the canyon.

On To Keet Seel

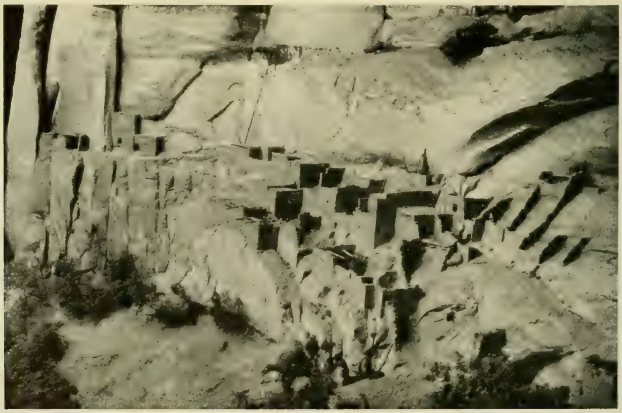
At the forks we took the canyon to the right and started out for the Keet Seel cliff ruin over nine miles away from the Betatakin canyon. The hike took all day because of frequent stops and detours



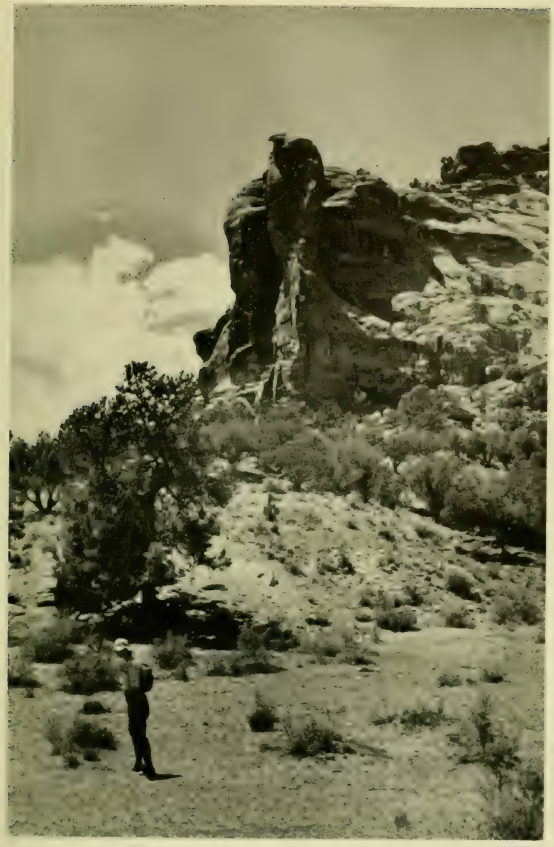
A Grinding Bin at the Betatakin Cliff Dwelling

to hunt or inspect likely Indian dwelling sites, and to make pictures on the trip as continuous as possible. The water in the little sluggish canyon stream proved to be vile stuff and could only be swallowed with any degree of comfort after disguising it with coffee. Picture possibilities were never overlooked because there was no fear that our supply of film would become exhausted. By the time we started up the Keet Seel canyon over 180 pictures had been taken.

Toward evening we were anxious about finding the Keet Seel ruin because of the threatening black clouds which were closing in overhead. However our uneasiness was soon dispelled with the first sight of the ruin about a half mile up the canyon. After filling our canteen with the vile water we quickly pushed our way through



The Betatakin Cliff City



Cobra Rock, Segi Canyon

the underbrush to the foot of the cliff dwellings, which were in a large amphitheater seventy feet above.

I was able to climb up the steep rock wall after considerable slipping and clawing at the smooth sandstone steps to the entrance of this ancient cliff community. My partner, who had been taking pictures during the climb, quickly followed after I had secured the rope to the big cedar log across the main entrance to the Keet Seel ruin. Together we stood on the threshold of an ancient city. There seemed to be more dwellings than at Betatakin, and there was an entirely different character about the whole place. More lonely and desolate in the evening light.



Keet Seel Cliff City

An Ominous Night

Darkness was rapidly descending as we made a hasty exploration tour among ominous looking one, two, and three story cliff houses. Peered into inky black interiors, and wondered if some Indian spirit might still be lurking there. Another thought was that our mountain "kitty" might be living in one of these dark rooms. An owl hooted from across the canyon. A huge red and white bellowing bull plunged through the underbrush below and went on up the canyon proclaiming his ill temper to the echoing canyon walls. then every thing was quiet and settled into the darkness from the



Street Scene, Keet Seel City



Base of Betatakin and Its Recessed Dome

overhanging clouds. In another moment a blinding flash of lightning swept the sky and lit up the entire cliff city for an instant. Then a deafening pounding and rumbling of thunder burst forth upon the canyon and into the great dome of the cliff ruins, echoing and re-echoing in increasing loudness.

(To be Continued)



SPRINGTIME

Maude Flint

I am the glorious spring again
When joyous frolics begin.
Love finds a way
Each happy day
When I come prancing in.
I am the messenger of hope
That stirs both young and old.
I turn men's woe
To thoughts that glow
Exultant with faith untold.

I am the resurrection time
When dying hopes revive.
When the growth renews
With sun and dews
And all things come alive.
I hold the charm that spurs men on
To greater and greater goals.
I sow the seeds
That all earth needs.
I am spring. I waken men's souls.

Positives Direct

Sigismund Blumann

Adrian Boer, editor of the Holland Photographic Magazine, "Focus," some years ago evolved a most effective method of getting positives in the camera which did not gain the popularity it deserved. His article in Camera Craft of September, 1925, had, perhaps, the fault of being too detailed. The thing sounded harder than it is.

We shall presume to retail the process our own way and eliminate everything but the working details.

First then you must know that the exposure should err on the short or under side. Not too short but the minimum time in which the shadows shall be impressed on the negative. Your light meter will tell you what is the normal exposure, use that for a basis in working.

Develope in Amidol using any standard formula but preferably this one:

Water (distilled)	1000 cc
Sodi Suphite (anhydrous)	40 gr
Sodi Bisulphite	6 gr
Potassi Bromide	1 gr

Develop till detail is well defined but do not aim at pluck or density. That stage at which the negative shows what is called enlarging quality will be found just right.

Rinse, fix in acid fixing bath without alum or other hardener. This formula will do:

Hypo	400 gr
Sodi Bisulphite	25 gr
Water	1000 cc

Wash thoroughly as usual and dry in a warm room so that the drying is not prolonged. The careful worker will find nothing in the preceding directions which he does not already pursue.

When dry, bleach in any approved bromoil bleach or in this special formula:

A.	Water	500 cc
	Potassi Bromide	30 gr
	Copper Sulphate	30 gr
	Dilute Hydrochloric acid (1 acid to 10 of water)	5 cc
B.	Water	500 cc
	Ammonia Bichromate	5 gr

Just before using mix in equal quantities. For greater contrast use a little less of B. In fact for rich and plucky results use two parts

of A to one part of B. The mixture can be used over and over again but I recommend mixing a fresh lot each time. The chemicals are comparatively cheap and standardized results can be assured only by use of fresh material without by-products or residium from use.

The bleaching bath should be about 65 to 70 degrees Fahrenheit and this is the proper temperature for all the solutions.

In about five minutes the image will have bleached out though time varies with different emulsions. The residual image will be a yellowish sheen somewhat like an undeveloped platinum print.

Wash for a few minutes and give a final eliminatory bleach in:

Water	200 cc
Sulphuric Acid	1 cc

One minute will be ample and by no means over two minutes should be allowed.

Now rinse in repeated changes of water or in a tray with circulating flow and fix once more in the acid fixing bath mentioned before.

Thoroughly dry and proceed immediately or at any subsequent time within a month to finsh by the following method.

Simply soak the negative in a dye solution which is best made of the Hoechst Platinum Black but which may be compounded of any of the reliable Pinatype dyes made by Hoechst, Metz, or Agfa. For example, let us begin with:

Water (distilled)	1000 cc
Platinum Black	20 gr

In this the positive will appear in from 3 to 6 minutes and after washing till the highlights are clear the thing is done.

As the dyes stain the fingers almost indelibly clip are recommended and a properly devised wire arrangement can be left on the plate or an ordinary clip for films till all operations are complete.

The image will be found to be dark red instead of black which will do very finely for making enlarged negatives by contact or by projection but it is possible to transform this to a rich black by fixing in a bath as follows: Make a 2 per cent solution of Copper Sulphate, or Pinatype Fixing Bath according to directions of maker.

The resulting positive will be beautifully clear, with exquisite graduations and very little if any grain. From it a negative may be printed and on being put through the same reversal process this positive will give a negative so virtually grainless as to make enlargements to extreme magnifications possible.

This is all there is to the process and I assure the reader it is easier than the text would make it appear. Just take step by step and you will find that in time and pains, less has been expended than in ordinary reversals.

Print Quality and Color

By Thomas Southworth

Thomas Southworth has written so much of what is best for the photographer that we cannot forego the pleasure of saying what every reader would say to him if they had our advantage of the figurative housetop from which to say it. When his name appears at the head of a contribution we are certain of a sheaf of letters commending us for printing the matter. Whether from a mental quirk which all humans share or because it is so thoroughly accepted that he writes the needful as an instinct we cannot say, but all the praise comes to us for publishing and little is said of him. This is your expression of gratitude as well as ours, dear reader. Mr. Southworth has made a success of his profession and is ambitious in no way more than to help as he may his fellow professionals to success.—S.B.

I fear there are many photographers who, desiring certain qualities in their prints, are somewhat at sea as to how to secure them. Notwithstanding the voluminous literature available on this topic I can readily understand that some groper for better quality and better color prints may, if told in different words, come nearer to securing what he may have been striving to put in his output. May I be allowed a little space to try to be of service to such.

Not infrequently, the securing of print quality and color quality are difficult to combine. This is almost invariably due to unsuitable negative quality. I was keenly interested in the announcement of a new and simpler plan of securing warm brown tones by direct development at the time the announcement was first made, but I had to fumble with the directions for securing these warmer tones quite a number of times before I stumbled on to the prerequisites for success in this direction. Ultimately being successful, it gives me pleasure to pass on the "dope" to those likewise interested.

Whilst it may not be equally applicable to all contact printing papers—and certainly it does not apply to bromide papers—the rule is that the softest possible print securable from a given negative is that one which is timed so that full development must be given. Inversely, that negative bordering on softness or flatness must be fully exposed and developed so that on removal from the developer one must hurry to get it in the short stop to prevent its becoming too dark. The former print is going to be colder in tone than the later. We cannot afford to sacrifice print quality merely to secure that color in our print we like to have, hence, we must go further back and find what must be done to enable us to combine the two qualities.

It is my humble judgment that the reason so few of the photographers I know who have tried to secure these later warm tones by direct development have succeeded in their purpose, is because it has not been brought home to them that a special sort of negative is absolutely essential. Most of us long ago discovered that the hastily developed print was that one which had the warmest tone. Also that

the seriously overtimed print whilst faulty—contrastive—in quality, was often very pleasing in tone. The very natural self-asked question here arises, "What must I do to secure the dual quality,—eliminating the haphazard,—in the method?"

My experience has taught me that to do this a special kind of of negative is a prerequisite. It must be fully but not overtimed. Above all things it must not be overdeveloped. One of those negatives most photographers would throw up their hands over, exclaiming, "that's too thin to make a good print."

The secret, if there is one, in the securing of these warmer tones, is, the print must be seriously overprinted, and, the development must be seriously foreshortened. Differently worded: the print must be so timed as to develop to full strength in a much shorter time than normally. Obviously, if print quality is to be also secured, the negative must be built for this special purpose, and such a negative I have already described.

There are also two other factors which should be considered, in this connection. The constituents of the developer and their proportions as well as temperature. Temperature, I find has an influence, not only on brilliancy but tone, also. The colder the developer, the colder and more contrastive the print. A developer at 75 or even 80 for a print fully exposed from a "strong" negative will yield an entirely different and more satisfactory print than would be secured at a normal temperature. The tone will be decidedly warmer and the contrast decreased—at least with my one paper—Vitava C. This practice is not a wise one,—too uncertain and too much spoilage, furthermore the prints are apt to bleach owing to the too brief development action.

Since almost all of my prints are made by projection, and on the one paper only, I have an additional degree of latitude in the varying of my print contrasts, by varying the density of the diffusants interposed between the condensers and the arc light. However, I rely chiefly on the care of securing the soft carefully developed negatives in the first instance. 'Tis true that the securing of warm tones by direct development by either the contact or projection method, there is very little latitude for error in the several factors entering into the making of such a negative. This however, should not be regarded as a disadvantage, but rather as an asset. A thing that is too easy to secure is proportionately of lesser value and less worthy of striving for.

The painstaking and ambitious photographer is not going to object to a system of procedure in negative making which requires the highest order of care and precision; he is going to welcome it as contributing to his ability to further separate the quality of his work from that of the multitude of mediocre workmen.

Now that we understand that not just any sort of contrasty over-developed negative can possibly be considered for the making of warm tones by direct development, let us proceed to make say a contact print from the sort of negative I have undertaken to describe as being a prerequisite for success.

I find that it is not imperative that the special brand of paper recommended for use with the Eastman Athenon Formula for developer be used. This paper, however, seems to lend itself to secure the highest degree of warmth. I adhere, however, to my one paper, for the greater ease of "spotting" etc., and yet secure very rich pleasing brownish black tones, quite suitable for coloring, and satisfying the taste of those of my customers who otherwise would demand the so-called "sepia" in preference to the cold black tones ordinarily secured.

Let us prepare the standard Eastman Athenon formula, and this we will use for developing prints from the "thinner" type of negatives, we will also prepare another formula, as given below, for those prints from negatives having more body or contrast. Between these two developers one ought to be able to secure a very satisfactory combination of print and warm tone quality. A third tray of developer may be also used combining in equal proportions the two formulas given. My personal practice, when in doubt as to which one of the two to use, is to start in one and finish in the other when I feel that my first selection was an error.

Now let us bear in mind that we have undertaken to combine print and lone quality in the print we are about to make. The time of printing is going to play a very important part in our success. It is not wise to have to snatch the prints out of the developer, on the other hand, if development is too long, we more closely approach the usual cold tone.

I cannot advise a fixed development time to secure any fixed degree of warmth in our print for the reason that the special developer set out below is slower working than the Standard Eastman formula. I believe the better plan to be; time in that degree which will permit you to get further into your print than the initial contrastive effect when the print is about half developed. I must have print quality at any cost and if I have failed to make the ideal negative for the dual purpose, the tone I desire must suffer rather than the print quality. Let me here urge that in order to prevent disappointment and thus become discouraged at the start, one should be sure to make their initial experiements with a thoroughly suitable negative. Frankly, I know of no photographer in my vicinity, who could turn in to make warm black tones from their usual run of negatives. I mention this to impress the importance that success depends almost entirely on the negative specifications.

Summarizing: Warm black tones with good print quality are possible only from special negatives which will stand for the abuse of overprinting. Such negatives, to be sure, are of the thin type, the kind which under ordinary conditions would yield but a gray print, without brilliancy. Too short a time in the developer; the finer qualities the negative may have, are somewhat withheld—the graduation or modulation of the print is not so good. A warmer developer will decrease contrast as well as increase warmth of tone. Ordinarily, 70 to 75 should be maintained. Initial contrast or softness may be very distinctly influenced and varied in both directions from that of the one by contact when made by projection with the arc light and condensers. The preparation of two developers before printing is a good practice, one for the stronger the other for the weaker negatives. It is quite possible and I frequently have secured prints of very similar print—if not tone quality from widely different quality negatives by this means of juggling my diffusants when printing by projection and variation of developers of different proportioned elements, as well as, in extreme cases, running my developer up to a high temperature.

Special formula referred to:

Elon	180 grains
Sulphite	3 ounces
Hydro	180 grains
Athenon	384 grains
Carb.	360 grains
Borax	2½ ounces
Bromide	512 grains

Water to one gallon. Use one to one of water.
Expose 2 to 3 times normal time.

MID-OCEAN

A. G. Miller

For a thousand miles, and a thousand miles,
And a thousand miles away,
The ocean is bare where the salted air
Sweeps thru the salted spray;
And the foaming waves, and the moaning waves,
And the sighing waves that sway,
Go rushing by 'neath the cloud-flected sky
With never a moment's stay.

With all space before, and all space behind,
And all space above, today,
The steamship glides with dripping sides
On its wild and lonely way.
No sign of life on board, no sign of life at sea,
No sign of life where the hazy sun
Shows trailing rifts in the smoke that drifts
Where the sea and sky are one.

Some Prize Winning Pictures and How They Are Made

Major James M. Hynes

(Illustrated by the Author)

Occasionally a prize-winning picture "just happens," more often however, it is the result of a carefully thought out combination of foreground, subject and background, plus those other little niceities known collectively as composition. Occasionally success crowns the first "shot," but more often the winning picture is the best one of several prints of the same subject taken under varying conditions.

The writer has been an enthusiast for the past twenty years, starting his career with a box Brownie, graduating in turn to a 3-A with R. R. lens, which last is my present equipment. This latter machine takes the popular post-card size photographs. The 3¼x5½ size lends itself conveniently to mounting in the album, and excellent enlargements are possible also. The view of Mt. Rainier was enlarged to 8x10 for the contest from which it emerged with a prize.

In addition to the pictures which accompany this article, a prize-winning picture in the 1929 Eastman Contest for amateur photographers was one of my efforts. It was a night picture of the Municipal Auditorium at San Antonio, Texas. The building is of light colored limestone construction and is flood-lighted at night. This combination made an ideal subject for an unusual photograph. The aperture was f.16 and a three minute exposure.

The slogan "You press the button, we do the rest" is excellently exemplified in the three park scenes. I found myself in the Nation's







capital during one of the sleet storms last winter, but minus my own camera. The friend whom I was visiting offered to loan me his box Brownie for a few random shots. I was almost a novice with that style camera but after wandering an hour or so through that labyrinth of ice-bound beauty, Rock Creek Park, some of the more unusual of the vistas were chosen and a roll of six pictures was snapped. The roll was entered in the contest and in spite of the fact that one picture showed movement of the camera, the roll was considered "in the money." The contest was a sectional affair, although open to all amateurs in the United States. The three views were snap-shots using the largest lens opening. There was a hazy sun, which was compensated for by the reflection on the ice-clad trees.

In selecting an entry for the enlargement division, I was fortunate in having the pick of some three hundred pictures taken on a transcontinental motor trip last summer. From this number three were taken—two of bird life on Catalina Island, and the one of Mt. Rainier reproduced herewith. The bird pictures were unusual, but there were slight defects, which were only exaggerated when enlarged. These defects naturally disqualified them. From the artistic standpoint, however, the one of the mountain left little to be desired. There seemed just enough foreground (a lake would have improved this, though), and not too much sky. The subject itself stands out in all its clear cut grandeur. The effect was heightened by the use of sepia paper.

There are prize-winning pictures all around you, wherever you may be. The accompanying photos are from Washington, D. C., and Mt. Rainier National Park, Washington. Just load your camera whether it's the littlest Brownie or the biggest Graflex, and go out and get some of them.

I am still an amateur; still taking pictures for the sheer interest and enjoyment I get out of it, but I am giving more thought to the subject, and as a result, instead of getting a bunch of snap-shots, my efforts are being rewarded with increasingly *better* pictures. You, too, can do the same.



Advanced Class
Medal Print
Frank Y. Sato









SECOND: *Alexander Leventon*
FOURTH: *Dr. Max Thorek*

THIRD: *Frank B. Saito*
FIFTH: *K. Kojimoto*

ADVANCED COMPETITION

May, 1930

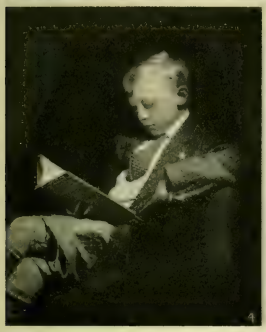
Olaf Asvardson
P. J. Atterbury
Dr. L. Beeson
Miss N. Cenici
Baroness M. Chiari
John L. Count
Fred E. Crum
Winn W. Davidson
Marty Ewald
Dr. Jane C. Grazier
H. Y. Hara
Atwood Harrington
John V. Howard
O. Ikuta
Miss Maria Jahn
Dr. Peder Jerchivich
H. S. Kaito
Mrs. John C. Kane
T. Kawaguchi
K. Kojimoto
Alexander Leventon
Dr. Goudy del Lewoen
Mrs. Harriet Martin
Miss Olga Martin
R. Morito
N. J. Nalawalla
M. A. Obremski
Dr. B. J. Ochsner
W. H. Orton
A. J. Pandian
Fr. Pfennigbauer
Narciso Reyes
Frank B. Saito
Frank Y. Sato
Dr. Max Thorek
S. Venkatesh
Carl Zenier



Amateur Class
Medal Print
William Geddes









SECOND: *G. Elwood Hoover*
FOURTH: *L. H. Schneider*

THIRD: *Victor Jiricek*
FIFTH: *Yonio Usami*

AMATEUR COMPETITION

May, 1930

J. M. Bannerjee
Fred Beidleman
Charles A. Benz
Gustav Bernhard
Arthur R. Bletsch
Dr. G. H. Broyles
A. W. Clark
Henry Copeland
Dr. Walter Craigie
G. Davies
R. A. Day
Carl Demaree
Alfred E. Evans
Miss Emily Forster
H. M. Forster
William Geddes
A. Gontheir
Verl Goodwin
Earl Gray
T. Harada
W. J. Hawkins, Jr.
Ernst Hennake
Prof. Charles R. Hixon
G. Elwood Hoover
Y. Inorito
Dr. Hiram Ivrich
Arnold J. Jacobson
Victor J. Jiricek
William Johnson
Vernon Kennedy
Dr. Lewis Sayre Mace
R. Malabre
Y. Morito
L. R. Murray
C. Nabuco
Charles W. Nested
Thomas Okado
W. E. Patton
A. E. Ralston
Oswald Reuss
R. L. Saettele
Mrs. May Salisbury
E. F. Seaman
L. H. Schneider
Rudy Senger
Chas. H. Smith
C. L. Snyder
J. Solini
Mrs. M. Thompson
T. K. Tsukane
Toneo Usami
H. R. Wallin
O. Whittaker
T. T. Woo



Photography in a State Prison

One of the State Prisons of California is situated on a sort of promontory or peninsula in Marin County and overlooks San Francisco Bay. At this writing it has a population of between four and five thousand inmates and is growing. From within its walls we receive occasionally a monthly magazine. The Bulletin, thanks to our friend Ed. Carleton. It is a publication of which any community might be proud. The ratiocination of its contributors is normal and logical, the matter is in good English, the sense of what is interesting remarkable and the style equal to some of what appears in Mr. Mencken's journal and in many cases better for the morals and content of the reader.

We have never seen Mr. Carleton in the flesh but we have received several letters from him and many pictures. He is head of the Photographic Department. The prints are worthy of any metropolitan commercial photographer. The letters are very like communications from a home-town friend.

Here is a community of about five thousand and being behind prison walls we are permitted to bulk them as a herd, to brand them under a generic title and so classified to dismiss them from consideration. As if in so large an aggregation, inside or outside of a prison mankind in all its variety might not be found. The violent, the gentle, the brainy, the low-witted, the cultured, the illiterate, the kind, the venomous.

As against the extremes of babying those who have committed crimes against the law, as against the cruel harrowing, there is a just middle place in which will be found a Christian effort to help them where help is wanted and might be profitable, to deal with each individual according to his immediate status. To give repentance a chance and not kill it by breeding resentments.

And all this, it seems to us, is being attempted and perhaps consummated by the intelligent Warden James B. Holohan. With a magazine edited by and filled with the writings of the inmates, a photographic department and all the other activities which the pictures show and of which we are not in a position to speak, comparative content may be expected. But it can only be comparative content. As one of the writers in the Bulletin quotes from Aristotle's Polemics, "To live alone one must be either an animal or a god." And in the midst of so restrained a crowd each is very much alone. Pray God each may strive to discipline his soul toward being a god and from being a beast. The gods live forever and the beasts die shortly.

As for you and me, dear reader and dear self, let us be moderate in our judgments and keep an open mind. Good heads and good hearts have gone awrong before this and ff they are paying the penalty, let them pay with a willingness to shoulder the price, and let us permit them to carry the burden without adding to it by our incompetent judgment, or by the ridiculous mawkishness of pinning a rose and making a queen of the May out of red-blooded fellows who are sufficiently out of luck without being petted.

Cameras and Men

It has been said that mankind is less divided by racial differences than by habits. It may be said with equal truth that men may be classified by such pleasures as they choose and graded in their classes by the intensity with which they pursue their pleasures.

A doctor is a doctor. A lawyer is a lawyer. There may be good, bad, and indifferent doctors and lawyers but the legal frame of mind and the medicinal are homogeneous. But a hunter of game is very different in character from a grower of flowers. A golf player is not at all like a photographic enthusiast. It may happen that the same individual likes hunting, gardening, golf, and photography but he can be an enthusiast in only one and most likely if his pastimes share alike he is superior in none.

It has happened that a good doctor is a good lawyer. The late Dr. Taylor was one of the world's authorities on law and medicine and a poet for good measure. To him the gods were especially generous. Such a phenomenon is rare. All sorts and conditions may be photographic adepts. In fact the professions have given us many of our greatest pictorialists.

Why is this so? Photography is a creative art. It is a combination of a number of sciences. How could one who loves to make pictures waste time in chasing a white pill around a lot, occasionally whacking it with a sort of deformed stick? How could one who loves the beauties of nature spend a glorious day killing the creatures of the woods or the birds that variegate the empyrean blue?

Then, to the scientific minded, is offered the exaltation of delving into abstruse chemistry. Into optics. Lately the motion pictures have come to intrigue the amateur. Color movies. Sound movies just around the corner. One of our readers strenuously objects to the mention of babies in a magazine which he affirms should deal with photography and its kindred things and not babies. Why babies and the camera are closely related. Half the motion picture cameras sold become the property of prospective parents or newly constituted parents. Thus photography becomes a family matter.

All in all, cameras and men are very dear friends. My camera wouldn't go anywhere without me and I take it with me nearly always. It sees what I see and mostly sees it better. It becomes more and more subjective to my will as we become better acquainted. Best of all it has made many friends for me.

GEORGE EASTMAN'S BIOGRAPHY

Looking back over a period of thirty-five years of my own maturer life I recall my first camera and progress along the experiences of an intensive photographic existence through dearer and dearer, better and better, more and more cameras. My laboratory is full of chemicals. My tied up fortune is in photographic materials of all sort. Through all time, on most of the things, somehow attached to and involved in all the name of Eastman is notable.

Here is a man who has made millions in money and has given invaluable happiness, welfare, cultural opportunities to millions of people. He has impressed his name on the tablets of history outside of commercial aspects. He took a highly technical thing, expensive and mysterious and made it popular, simple, cheap, and indispensible.

What wonder that Carl W. Ackerman found ample material for a book that is as much a romance as a biography. George Eastman is one of the most interesting characters of the age. When his benefactions shall have become known he will be one of the most beloved. Posterity may learn all of the great philanthropic deeds of Mr. Smith if George Eastman himself can remember how many millions he gave under that fictitious name and will divulge it.

The book has a price. It is for sale. If it be the only biography ever to be published of this man it should be priceless.

ARETHUSA

Catching the sunlight in its silver threads
 The fountain plashes in the fragrant air
And on the pool beneath it sheds
 A rippling, patterned picture there.

The lonely wanderer stops for awhile
 To wet his parched throat and rest:
And thus the glinting rays beguile
 His fancy, and he is the guest

Of Arethusa. Look he deep and long
 He e'en may see the fair nymph's face
And in the splashing hear a song
 Diana planted in that place.

For songs are planted—did you know?
 And they make lovely gardens, too.
But sound flowers only thrive and blow
 Where God inspired listeners do

With ears attuned and sympathetic soul
 Bring understanding to the fountainside.
Then on, the traveler to his goal
 Which, though it be the whole world wide,

He shall have found in every hour
 When mind reverts to this enchanted place.
The fountain shall have given him power
 To stand at ease and win the race.



Movies in the Schools

Comparatively few schools are without projectors. Many have the best. But few have cameras to make the pictures. Instruction loses nothing and has been known to gain much by interposing between lessons something of personal, or local, or immediate interest. The students might be loaned a school owned camera and be encouraged to make reels for showing. Not only the football, baseball, basketball, or field day but near-by scenes might be taken and afterwards projected with comments. If equipped for color such a camera might be used for other ends. Visual education is stepped up by such means as the study of geology or botany are by the making of specimens by the student himself.

Crowding the Screen

One of the finest minor productions of the professional studios we ever had the pleasure of seeing was Prunella. It was popular so many years ago that the master films have probably been destroyed or cut up for composite uses, but if not we hope it may be revived with words and appropriate incidental music. An artist of the highest ability and inspiration made that picture. Every scene was pictorial, every setting patterned, every ensemble a work of consummate art. And never was a production so carefully devoided of elaboration. The scenery was almost meager. Few accessories, few characters, large open spaces in the composition, and every foot of that film gave the equal of a master painter's masterpieces.

Too many professional producers have come to think and feel in terms of the motion picture theater. The gilded lobby, the gingerbread stucco, the gay posters, the glamor of Hollywood has blinded them to the finer, subtler, and more lasting appeal of art. Perhaps in the movies as in photography generally, the amateur may lead and show the way. Let us conceive of our setting as if we were bent on making one salon prize winning still. Let us study the thing pictorially. Then from that basis work on. We shall find that the screen showing will not frame a mass of detail, frippery, and distracting ornamentation but soothe the eye so that it and the mind back of it can better understand, feel, and enjoy the story and action. In a word, try to find what you can best eliminate not how much you can crowd in.

More About Babies

Color or no color, we advise that babies be shot only by daylight. Artificial lighting to be of sufficient strength is bad for the kiddie's eyes and nerves. Then, too, there can be no environment like the garden for that human flower, the baby. Do not pose the child, do not fuss with it, let it alone. There is no attitude, position, expression, you can produce with your well meant interferences half as beautiful as it will assume of its own accord and the spontaneity is a great part of the charm. God made the baby and it is fresh from the Divine Hand. You be content to shoot the picture. Dress the baby as it is ordinarily dressed. I can conceive of nothing so distasteful as an overornamented, balanced, frilled infant. It is painting the lily and gilding the rose. If you must show that lovely outfit of baby junk hang it on a screen or drying horse and photograph it separately.

Use for a Broken Condenser

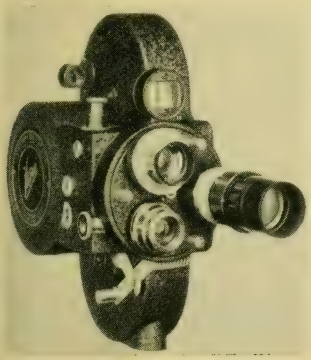
A broken condenser in a spotlight may be the very blessing you have sought. It throws prismatic curves that photograph in a very modernistic way and ingeniously focused on the subject and background will give you a mysterious pattern of the semblance of visions.

Animating Paintings

Amongst the thousands of amateur cine fans there must be many with the means to do something rather expensive but worth the cost. I have in mind making the world's masterpieces in paintings and sculpture come to life. Let us, for ex-

ample, take Millet's peasant pictures,—having had produced by the better class sign painter the background with frame and all, the characters are dressed properly and posed exactly as in the painting. Appropriate pantomime is then put on in sequences, or even a little play may be devised all transpiring within the frame, which shall end with the first pose, on which the fade out leaves the audience as in a dream.

Sculpture is simpler. White tights and white make up with careful lighting takes care of everything. The Venus of Milo with amputated arms can be managed by using a black background and carrying a black strip about the arms to the point at which they are shown. White being the only color to be impressed on the film, the light being properly managed, the trick will not be apparent when projection takes place.



A New Camera With Visual Focusing Finder

The Model 5 Victor Cine-Camera, is a three-lens turret instrument equipped with a new and very attractive feature. This is VISUAL FOCUSING THROUGH A FOCUSING FINDER. The lens to be used is turned to the finder position, and by actually observing an image which exactly corresponds as to size and focus with the one that will be exposed, each scene may be individually focused, without paying any attention at all to the focusing ring on the lens, except moving it, of course, to procure the sharpest possible focus.

This makes more practical than ever, the use of the very fast lenses, particularly the F.O 99 Dallmeyer and any of the other lenses of exceptionally large opening.

Also, it makes possible the accurate focusing of very close-up objects, even to within a few inches of the camera: Being in such position that it can be readily used on a tripod with the camera at eye level as well as when in the hand. It registers exactly the same as the aperture. When the image has been focused, a one-third turn of the turret brings the lens to operating position.

Lighting the Projector

We are prejudiced in favor of reasonably overburning lamps. That is using a bulb of lower volt rating on a slightly higher rated current. It may be the practice will cost you a few cents more in shorter life of the bulb but it will give you clearer, better pictures on the screen. Which leads to the admonition not to be a niggard with light. Perhaps the thing can be overdone but in our experience we have yet to find too much light and we have suffered from too little. A half lit picture is like a play in whispers. You strain so to hear that you forget what is being said.

Animated Lectures

I have a friend who dearly loves to devote footage to prominent persons. He would go to any extreme to shoot a famous man and has been known to climb telegraph poles or roof-trees to achieve his purpose. When he projects his trophies interest dies after the first few feet. Having seen the celebrity and watched one or two motions one is sated. I have often wished he might study and deliver some little talk on his subjects or even extemporaneously tell about the people he shows. Now that the talkies are available to every amateur it should be easy to synchronize or time a short and pithy talk to the length of the showing. This would make for greater and lasting interest and be instructive.

Tune Up, Clean Up

Summer is coming. Have your outfit overhauled and cleaned. Let an expert do it. He knows how, and it costs more to do damage than he will charge you.

Association News

CHARLES AYLETT, 96 Yonge St., Toronto, Ont., Can., *President*
D. D. SPELLMAN, 4838 Woodward, Detroit, Mich., *1st Vice-President*
GEORGE D. STAFFORD, Chicago, Illinois, *2nd Vice-President*
J. W. SCOTT, 205 W. Fayette St., Baltimore, Md., *Treasurer*
L. C. VINSON, 2258 Euclid Ave., Cleveland, O., *General Secretary*
W. E. DOBBS, Buick Motor Co., Flint, Mich., *Chairman Com. Section*
NELSON L. BULKLEY, 855 W. 5th Ave., Columbus, Ohio
Chairman N. P. E. C.

Golden Anniversary Prize Contest

A steady stream of photographs is pouring into the headquarters of The Photographers' Association of America in Cleveland. They are the photographs of mothers and children taken by members of the association in the $20,000 prize contest for the selecting of the 222 loveliest mothers and 222 most attractive children in the United States and Canada.

After the first flare of publicity at the opening of the contest the work settled down to steady pushing of the project in the varous towns and cities.

By newspaper advertising, posters, direct mail and radio, the photographers are promoting the contest, drawing business to their studios and making photography better known to the public.

One thing is certain, that in addition to the submitting of thousands of photographs in the contest, the publicity will attract much attention and make the public more photograph minded. This should benefit the profession in the future.

It appears that some persons have not fully understood the rules of the contest.

Not more than one person can be shown in each photograph. Mother and child must be separately photographed and an official entry blank must accompany each photograph when mailed to Cleveland.

The rules do not fix an age limit for children. It appears that the judges will have to act on this point

Some persons have inquired to whom the awards will be paid. To 222 mothers, a total of $10,000 will be paid, and to 222 children a similar amount will be paid. The awards range from $25 to $1500. No awards are paid to photographers

Forty per cent of the members of The Photographers' Association of America were participating in the Golden Anniversary Prize Contest, a partial report for the first ten days indicated.

In 61 cities of the United States and Canada members had formed cooperative groups to promote the contest.

United effort on so large a scale was never before known in the association.

The members are working with a hearty enthusiasm. They are putting in their money, their time and their good will.

In addition to the group advertising, individual photographers were reported as advertising and promoting the contest in 346 cities.

When full returns are in the number of members advertising in groups and individually is likely to be largely increased.

The advertising by individuals shows a greater interest in an association project than was ever before reported.

United work by members will make photography better known, increase the business and give photographers a larger share of each dollar spent in the United States and Canada.

The newspapers which in the first ten days were reported as cooperating with local photographers in promoting the contest, by printing news stories and by running advertisements paid for by the co-operating groups of photographers, are:

Berkeley Gazette Berkeley, Calif.
San Francisco Chronicle (E. Bay Sec.) Oakland, Calif
Rocky Mountain News Denver, Colo.
Greeley Tribune Greeley, Colo.
Washington Herald Washington, D. C.
Columbus Ledger and Enquirer Columbus, Georgia
Aurora Beacon News Aurora, Ill.
Peoria Star Peoria, Ill.
Rockford Register Gazette....Rockford, Ill.

Rockford Morning Star Rockford, Ill.
Courier Journal Evansville, Ind.
Davenport Times Davenport, Iowa
Davenport Democrat Davenport, Iowa
Times Republican Marshaltown, Iowa
Toledo Chronicle Toledo, Iowa
Daily Traveler Arkansas City, Kan.
K. C. Journal Post Kansas City, Kan.
Newton Kansan Newton, Kan.
Republican Newton, Kan.
Courier Journal Louisville, Ky.
Ann Arbor Daily News Ann Arbor, Mich.
Wastinaw Tribune Ann Arbor, Mich.
Detroit Free Press Detroit, Mich.
Battle Creek News Journal
Battle Creek, Michigan
Moon Journal Battle Creek, Mich.
Minneapolis Journal Minneapolis, Minn.
St. Paul Dispatch St. Paul, Minn.
West St. Paul Booster St. Paul, Minn.
Pioneer Press St. Paul, Minn.
Daily News St. Paul, Minn.
Democrat and Chronicle....Rochester, N. Y.
Rome Sentinel Rome, New York
Post-Standard Syracuse, New York
Greenboro Daily Record Greenboro, N.C.
Heights Press Cleveland Heights, Ohio
The Morning Republican Findlay, Ohio
Daily Eagle Lancaster, Ohio
Daily Gazette Lancaster, Ohio
Troy Daily News Troy, Ohio
Lebanon Daily News Lebanon, Penn.
Commercial Appeal Memphis T,enn.
News Leader Richmond, Virginia
Times Dispatch Richmond, Virginia
Spokane Chronicle Spokane, Wash.
Walla Walla Daily Bulletin
Walla Walla, Washington
The Walla Walla Union
Walla Wala, Washington
Daily Mail Charleston, W. Va.
Charleston Gazette Charleston, W. Va.
Post Crescent Appleton, Wis.
Milwaukee Journal Milwaukee, Wis.
Sentinel Milwaukee, Wis.
Wisconsin News Milwaukee, Wis.
Racine Jouranl News Racine, Wis.
Spectator Hamilton, Ontario
Herald Hamilton, Ontario
Toronto Daily Star Toronto, Ontario
Sentinel Review Woodstock, Ontario
Auburn Citizen Auburn, N. Y.
Auburn Journal Auburn, N. Y.
Newark Sunday Call East Orange, N. J.

Master Photo Finishers *of* America

A. J. Cunningham, President.....102 Liberty St., Utica, N. Y.
William Burton, Vice-President.....216 N. Kirkwood Rd., Kirkwood, Mo.
Fred. B. Fountain, Treasurer.....483 Main St., Middletown, Conn.
Guy A. Bingham, Manager.....Box 1020, Rockford, Ill.

Territorial Vice-Presidents

South-Western States: Albert Hansen,....1122 Howard St., San Francisco, Calif.
North-Western States: Edwin Mayer 181 Ella St., Portland, Ore.
Mid-Western States: W. H. Jennish.....Box 597, Waterloo, Iowa
North-Central States: John H. Seamans.....1953 E. 71st St., Chicago, Ill.
South-Central States: John H. Hammond.....Box 650, Meridian, Miss.
South-Eastern States: Elon C. Robison.....488 Central Ave., Petersburgh, Fla.
Great Lakes States: R. J. Wilkinson.....125 Michigan Ave., Jackson, Mich.
Dominion of Canada: S. C. Atkinson.....1924 Rose St., Regina, Sask. Can.
Central States: J. E. Leitzell 1510 Broadway, Mattoon, Ill.
New Jersey-N. Y. C.: Anthony Barber 378 6th Ave., Newark, N. J.
New England States: Lee Paulmann 65 Laurel St., Bristol, Conn.
Mid-Eastern States: Walter J. Houpt 828-30 Phineas St., N. S., Pittsburgh, Pa.
Central Coast States: Walter W. Hicks.....3825 Georgia Ave., Washington, D. C.
Eastern Canada: D. A. Lynn 1570 Dundas St. W., Toronto, Ont., Can.
Western Canada: S. C. Atkinson 1924 Rose St., Regina, Sask., Canada

The Secretary's letter to the Presidents and Secretaries of the divisions is all meat. There is not an extraneous word nor a useless statement in the closely typed two pages. It is good policy to get what the men in the various parts of the country think, want, do not want, and hope to achieve, and from the data received to shape future activities as pertains to those parts of the country from which they emanate as well as of the National itself as it may affect the component locals.

The question of cost in any matter is less of figures than of effect and of returns. It takes money to run an association as it does to run a private business but while extravagance is unwarranted in any case, false economy may fail of its own ends and lead to total failure. How a local desires to be represented should lie with each local and to this writer it

seems that the locals should finance all except one representative and that one should be elected by a majority of paid up members, not by a committee or a majority attending any one meeting. If such a real majority cannot be gotten to record a vote there shall be no representative. This will kill at its inception individual control of locals, divisions, and groups.

As to what men to send on the circuit of the Little Conventions and how those events shall be conducted, it would seem that the men we elect to handle the destinies of our National might be expected and may be trusted to know what they want to promulgate. The experience of these men, based on widespread information is the best basis on which to build the program and carry it out. Too much is left to chance, to idiosyncrasies, to false notions, when each district manages its meeting of the Little Convention. The group of men starting out to cover the country have a definite object, each is assigned a definite subject, and the good that is gotten from their efforts must be the same in every place.

New York Finishers may have more business, perhaps, than California Finishers, San Francisco Finishers may conduct their business differently from Rockford Finishers, but Finishing is based on principles that hold throughout the land. Business is business wherever it be conducted. The same lecture must convey the same lessons wherever it be delivered. Promptness, conservation of time, effective handling of groups, conduct, efficiency, do not vary with locale. By all means let your National Officer know what you need and want but tell him to deliver it as he decides is best.

The personnel of the travelling group had best be changed in the main, each time for there is spice in variety and different minds present different viewpoints, stimulate variously, and induce attendance.

An important thing which I feel has hitherto been overlooked is the particularly propitious occasion offered by these Little Conventions to make membership drives. Such a drive should not be over aggressive nor too insistent but it should be made and it can be made productive by the loyalty, the will, the logic, and the persuasiveness of the members on the spot.

One matter that has been most strongly brought home to me is the weakness of locals that are not closely tied to the National. In each locality the brunt of the work falls on him who is willing to assume it. In each place the most active and dominant person is likely to be the most successful in his business. The rank and file on one hand leave all the work, all the influence, and often all the expense to such an individual, and on the other hand hate him for his power, object to his authority, and finally drop out of the membership disgruntled. The local becomes a one man concern. The graver danger lies in the National so closely tying to the ruling local power,—what more natural, what more difficult to avoid?—and ignoring the silent, idle general membership.

It should be the object of our Central Body to maintain a close contact of the most personal sort with every member. To insist on each member knowing and accepting the fact that he is a member of the Master Photo Finishers of America, not only of his local, and to keep him alive to the realization that no one man in his place of operation, however affluent, powerful, influential, or dominant, can divert the objects and benefits of the association from its broadly beneficient line. This established, that very man should find himself with less covert antagonism and far less resistance.

Lest some may take this as pointed at them let me hasten to say that in my own limited observations it has been borne in on my judgment that the men who are left to do the work and shoulder the expense should be pardoned if they seek to use the methods which they find have made them successful, should be pardoned even if they evince harmlessly selfish egotisms, and should be unanimously voted thanks and appreciation when they succeed in maintaining an organization the objects of which are for the betterment of the craft. Let no man tell me that one man with one vote can dominate to his own interests any organization of

ten or more men with an aggregate of ten or more votes. If one man can so rule it is by consent of the majority, by negligence on the part of that majority, or by brains so superior that more money should accrue him than he could get out of the organization or out of Photo Finishing.

Now let us get busy and build up. Let us use our hammers to drive nails. Let us make large, enthusiastic locals, and an irresistible National. Hop to it. Wait just long enough in making your next report to the main body to get members, plenty of members, that will make your local show up as a group worthy of getting the Little Conventions. Proven worthy the cost is a minor matter.



Ye Editor Retaileth Newes of Ye Profession and in Quaint Italics Titallateth Ye Sphynx with Hys Quill



Rudolph Eickemeyer and his dog Peter Pan

Rudolf Eickemeyer Endowment

The Rudolf Eickemeyer collection of photographs, together with his medals and other awards, numbering nearly one hundred, are now in place in the photographic section of the United States National Museum, in the Arts and Industries Building, and will be opened to the public on April first for permanent exhibition. A photographic library also becomes the property of the Museum together with sixty bound volumes also his prints representing every phase of pictorial photography, the portraits of men of affairs, women of New York society, and the English nobility being particularly interesting. Mr. Eieckemeyer has arranged for an endowment of $15,000 for the care and maintenance of the collection and the future growth of the Section of Photography. It is particularly fitting that his life work should find a permanent home in the Museum, as Mr. Eickemeyer's father, a prolific inventor who revolutionized the hatting industry and made epoch-making inventions in electricity, is represented by a large number

of working models in the Division of Textiles.

In the foreword of the catalogue accompanying the collection Mr. Eickemeyer says: "These photographs represent the work of many years. Even before the completion of a long apprenticeship I realized that photography, like every other graphic process, has its limitations; on the other hand it became equally clear to me that in the hands of one who loves and understands the infinitely varied moods of Nature, photography can be made to express and interpret them. In that respect, therefore, the art lies with the worker, and in that respect also the camera can yield impressions of the personality of the worker.

"Upon completing a negative I find a keen pleasure in contemplating its infinite pictorial possibilities through the use of the various printing processes. An examination of the collection will reveal the wide variety not only in the methods of making the negatives but in the media selected for their interpretation. Nearly every class of subject and every printing process is represented, and in this very variety, the collection will prove to be, I believe, of real educational value. To amateurs, the series of enlargements from small originals should be of special interest in demonstrating that even a miniature camera can adequately interpret Nature's moods.

"Among the examples of my work, pictures of an unusual or startling nature will be sought in vain. The reason is expressed in this verse of Whittier's:

"'He who travels widest, lifts
"No more of Nature's jealous veils,
"Than he who from his doorway sees
"The miracles of flowers and trees.'"

Mr. Eickemeyer's honors as listed in "Who's Who in America" include the Albert Medal of The Royal Photographic Society of Great Britain, the special medal of their excellencies the Earl and Countess of Elgin, Viceroy and Vicerene of India, special gold medal from H. H. the Nawab Sir Kage Asanullah Khan Bahadur, gold medal of the Hamburg Senate, silver medal of the International Exhibition of Calcutta, India, gold and silver medals Photographic Club of Paris, gold medal Arnheim, Holland, International Exhibition, and special President's gold medal and silver medal New York Camera Club.

In addition to his career in photography Mr. Eickemeyer has long been identified with civic affairs in Yonkers, N. Y., where he was born and has always resided. He is chairman of the Municipal Art Commission, having served since his appointment by Mayor James T. Lennon in 1911; trustee of the Yonkers Museum of Science and Art, President of The Yonkers Art Association, associate of the Art Center, New York; member of the New York Camera Club, member of The Photographic Salon, London; member of the Columbia University Photographical Society, life member, Daguerre Club, member Yonkers Chapter, Westchester Historical Society; director First National Bank, trustee of the Yonkers Saving Bank and member of the Chamber of Commerce. He was a member of the Yonkers Board of Education from 1895 to 1919, serving under appointments of eight mayors.

Photo Finishers of Bay District

The Northern California Division held its meeting at Sacramento on Friday, April 4th and quite a caravan trekked to the state capitol from San Francisco, Oakland, Alameda and Berkeley. The announcement was most original and reflects with credit on Secretary M. V. Lovett. This general meeting marks the first of a series which portends a revival of active interest and concerted work for the cause.

Nickolas Boris New Studio

That consummate artist Nickolas Boris has opened a new studio at 809 Race Street, Cincinnati, Ohio, and invitations were out for a reception on the seventeenth of March. It is a pointed sign of the times that portraitists no longer hide their artistic versatility and Mr. Boris exploits his landscape pictures side by side with his portraits. Perhaps only the outstanding men dare do it, but it is proven in this instance that it can be done, without jeopardizing success. Nickolas Boris has succeeded.

Half Million Cameras Free

We have always maintained and have taken every opportunity to reiterate that when a business concern seeks patronage

by giving service, builds new business in order to enlarge its field, creates to have, it is entitled to commendation that goes beyond the materialistic into the ideal. The Easman Kodak Company has before this sought to increase the sale of photographic equipment and supplies by making photography popular. In this line it has created from the ground up amateur photography, the craft of the photo finisher, and added to the pleasures of life for millions in doing so.

Now, in celebration of its fiftieth anniversary, the Eastman Kodak Company is giving away five hundred thousand, half a million, 2¼ by 3¼ cameras complete with a roll of film to as many boys and girls who are fortunate in being just twelve years old this year. Any month, any date, as we understand it, but just twelve. Each dealer will have an allotment based on the volume of his sales in the past. No orders filled since the end of 1929 will count.

If this be advertising it is the least mercenary form of it we have had called to our attention. Half a million new photographic enthusiasts made from young Americans in the most formative period of their lives. Half a million youngsters made happier and given the opportunity of improving their perceptions and artistic training. Half a million more customers for the supply shops and the photo finishers. Half a million better students for the schools, busier minds kept out of mischief. The national standard of culture raised and one of the arts and sciences rendered more popular.

Business and philanthropy, commerce and culture, practical sense and idealism blended so one cannot but admire the spirit that puts the thing over and the brains that conceived it. There are no conditions, no jokers, young people. If you are or were twelve years old this year go to any photographic dealer and get your camera. Until his supply is exhausted he will gladly give you the Fiftieth Anniversary Gift of the Eastman Kodak Company.

Will Connell

That amazingly clever, amazingly cheerful fellow Will Connell from Southern California was in these offices and we were out. That we count as a real misfortune. In the style of the rural press of Los Angeles, "Come again Will and better luck next time."



August Hofmeister

When he was at school he was known as Owgoost, when he grew to manhood he became Gus and has stayed Gus ever since. Ansco grew from just another brand of stuff to put on the shelf to one of the great photographic producing firms. Ansco became Agfa-Ansco and business increased with time, enterprise, and effort and August Holmeister became Pacific Coast Manager but his hat continued to fit his head, he remained Gus, and he has never lain down on his laurels. It is commonly conceded his tireless efforts did much to make the coast for his concern but he is still to be met with the old democratic intimacy.

Miss Betty Hartman

Everybody interested in photography knows Ralph Hartman, president from the beginning of things to date of the Cleveland Photographic Society, the man who made the club an institution. But of the general public only this writer knows little Betty, his daughter. My own blessed child friend who never forgets me and sends a greeting for every holiday. She had a birthday recently and this is to wish her eighty more of them, all happy as can be.



PHOTOGRAPHIC DIGEST

Edited by H. D'ARCY POWER, M. D., F. R. P. S.

Bromoil Prints on Ivory

For the making of colored prints on ivory varous methods of transfer have been used The oldest of these is the carbon process, in which a photographic image is transferred, in a manner exactly analogous to the usual double transfer carbon practice, to a piece of ivory prepared with a thin coating of bichromated gelatine. A somewhat preferable method lies in the use of stripping collodion or development papers, which are available in several makes of excellent quality. The procedure in transferring finished prints by means of these papers is in general the same as in the carbon process, except that the stripping is brought about with warm water in the case of the collodion papers and with alcohol in the case of gelatine papers. If such images are to be tinted, this can be done with oil colours, or less easily with water colours, since the latter do not take readily to the smooth surface of the image.

This unfortunate fact, which has been much deplored by users of tinting methods, led me to endeavor to find a method suitable for this purpose, and it seemed to me promising to adapt the oil or Bromoil transfer, which permits the easy application of water colours either before or after de-greasing. Experiments which I made in the Graphischen Lehr und Versuchsanstalt, in Vienna, to test this point showed the process to have real advantages and justify me in recommending it. In view of the widespread popularity of the Bromoil transfer process, this method cannot be considered to be difficult.

The mode of working is as follows:

The oil or Bromoil print is made in the usual way on smooth paper, but with the greatest possible delicacy, particularly when it is a case of making miniatures. For the transfer to ivory it is important that the print should be dried immediately after pigmenting, but the drying action must be allowed to extend only to the paper and the substratum; the pigment image must not be allowed to lose its stickiness. This is of the utmost importance, since otherwise not merely the pigment, but also the gelatine and paper layers will adhere to the ivory.

To make the ivory more receptive of the transfer, it may be coated with a 6 per cent solution of bichromated gelatine, and the dried coating roughened by rubbing with the finest powdered and sieved pumice stone. In order to avoid creating scratches in this roughening operation very slight pressure alone must be employed and a small pledget of soft cotton wool may be used most conveniently. It is a still better method, for tinting purposes, to roughen the actual surface of the ivory which is to receive the transferred image. This can be done quite simply by pouring on to a sheet of ground glass a thin suspension of fine pumice powder in water, and rubbing the ivory surface upon it with a circular motion until a perfectly matt (roughened) surface is produced.

The further procedure in the transfer requires that the print, dried in the manner previously described, is wrapped up for just a short while in moistened paper. It is then trimmed to a size smaller than the transfer surface, placed down upon the ivory in the desired position and drawn through a press once or repeatedly.

Occasionally it happens that through jerky or faltering turning of the rollers of the press a distortion occurs, revealing itself in doubled or unsharp outlines. In case of such a failure the ivory can be made ready for use again by rubbing off the image with petrol and re-roughing in the manner prescribed.

The merit of this process does not lie merely in its suitability for tinting with water colours. Without any supplemental finish of this sort these transferred im-

ages of themselves are very effective, since they may be made in any desired colour. The results are also distinct from those obtained with carbon, collodion or development papers in that the colour and structure of the ivory is less masked, so that the distinctive character of the ivory image is better preserved.

Later experiments have shown that it is also possible to transfer the oil or Bromoil image immedately after pigmenting. But it is then subject to the provision that a paper is chosen with somewhat hard gelatine with limited swelling power. It remains to be added that, when the pigmented print has been placed upon the ivory, the back of it should be well dried with blotting paper before insertion in the press, as otherwise the water is apt to be pressed through the pigment layer, thus causing white patches.—Rudolf Zima, in B. J.



THE AMATEUR AND HIS TROUBLES



Conducted by SIGISMUND BLUMANN

Making Photographs to Scale

By L. C. Ferguson

Having had occasion recently to photograph a group of ranch buildings for the purpose of compiling data to be used in future improvements of the property I hit on the idea of making the photographs to "scale" so all dimensions of the building could be calculated directly from the photograph.

The first subject was a rather ancient residence containing a multitude of windows and massive porches. The first step was to measure the width of the house. The view camera was then set up in the most advantageous position and focused. An engineers' triangular scale is used to measure the width of the image on the ground glass, using some unit of measurement which gives a good sized image. In this case the house was fifty feet wide, in which case the "10" side of the scale was used, adjusting the camera until the image measured 5 inches wide. The unit in this case being—one inch equals 10 feet. When the photographs were completed, all important dimensions of the buildings are easily calculated by again using the "10" scale.

Oviously the camera must be placed as near parallel to the sides of the building as possible. No views of the buildings, front and side can be measured—just one side at a time, as any distorted image will give inaccurate measurements later.

The writer has used a similar idea in engineering work, calculating the volume of excavations, embankments, etc., directly from photographs. It's a tricky piece of business but can be accomplished easily and with a fair degree of accuracy if care is used in getting the image parallel to the object and getting the measurements correct. Using the wrong scale will upset the calculations as will any extreme distortion of the image.

The idea could also be applied to structural work for the calculation of the weight of beams, trusses, concrete work, etc., the weight of beam per foot being first determined after which the photos are made to scale as explained. For concrete work the weight per cubic foot for any specified mix could be determined before photographing. This, however, would probably entail too great an amount of calculating as the weight varies as drying proceeds, making the calculations uncertain.

Developing Enlargements Economically

The following suggestions will probably prove of interest to those who make enlargements only occasionally, as it affords a very economical method of developing them. One five cent tube of elon-quinol will serve to develop four or five 8x10 enlargements or their equivalent.

After the enlargement is exposed it is fastened to a board covered with oil cloth. A camel hair brush is dipped in the developer and the enlargement is "painted" until the image develops. That's all there is to it. Rinsing, fixing and washing completes the process.

Dodging and checking development can easily be accomplished by swabbing on weak acetic acid with a tuft of cotton to the parts you wish to retard.

Incidentally, if you wish, you can develop and expose at the same time. Fasten the unexposed paper to the board after the focusing is done. Paint on the developer, turn on the enlarger and the image materializes "as you go." Turn off the light occasionally and inspect the image.

To avoid a mess it would be well to do the work on a table which is protected by oil cloth, or have the easel over your sink or standing in a large tray. This will catch the surplus developer.

Using the Focusing Model Kodak

By L. C. Ferguson

If you happen to be one of the many users of the focusing kodak and have experienced the occasional blurry and indistinct snap shots, the following will probably be of interest.

Measure off on the ground, or floor, three foot lengths for a distance of fifty feet, or as far as can be measured conveniently. Practice pacing this distance by gauging your step at the start at the first three foot mark. This practice, if persisted in, will, in a short time, enable you to step off distances very accurately thus minimizing the danger of blurred pictures.

As an illustration of what can be done by pacing, the writer served six months on a topographic survey party in which two pacers and a transit man mapped a large portion of rough country, the distances to topographic details being paced.

While the transit was equipped with stadia hairs for measuring horizontal distance, it was not often used for the pacers had become so adept that much time was saved by discarding the stadia feature, the transit man reading the horizontal angle and the pacers signalling the distance from each detail. Of course the ratio of precision was not great, but was of sufficient accuracy for the making of a rough topographic map. Occasionally the transit man would take a stadia reading as a check with the paced distance, which checked very closely.

Obviously, the distances had to be paced quite accurately, as any great discrepancy would result in a distorted map.

Lubricating a Shutter

There is nothing so easy as to lubricate a shutter unless it is to spoil it almost beyond repair. The way to ruin it is to use oil, graphite or any of the usual materials. Now for that easy way of doing the thing rightly. Send the shutter to a reliable mechanic who specializes in camera and fine optical instrument repairs. That is what I do and I have taken a dozen old and discarded shutters to pieces and put them together again, invariably with the result that they would not work at all or at best incorrectly as to time.

Filtering Solutions

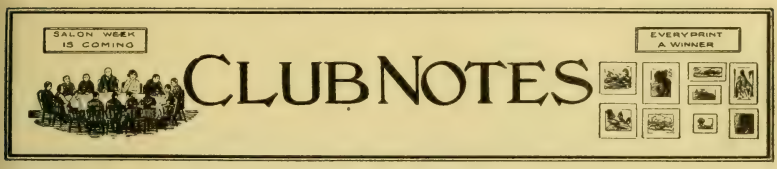
If you are one of the few who "Does his own" by all means give your negatives a fair chance to come out without spots, stains and pinholes. Dust your camera every once in a while. Clean the lens and do it gently, please. Filter your developer, rinse water and hypo. And dry, at last, in a place where no dust can settle on the wet negative.

Mordant Dye Toning

It may induce the amateur to experiment with dye toning if he knew that a print bleached in the ordinary ferri-cyanide solution used in the sepia-toning bath will take dye colors selectively. Bleach as for toning, wash very thoroughly, and immerse in a very weak solution of the desired dye. The paper will tint slightly but prolonged washing will remove most of the stain while leaving a sufficiently dense color on the image.

Bromide in Stock Solutions

It has been evinced to my experience time and time again that stock solutions containing bromide deteriorate quickly. Quite ridiculously the reason became apparent when I found a bottle of bromide of potassium had developed a beautiful crop of fungus. Imagine what happens to an organic developer when such a culture starts.



Forthcoming Exhibitions

May 1st to June 1st, 1930. Second International Salon of Chicago, held under auspices of the Chicago Camera Club. John Skara, chairman, 31 West Lake Street, Chicago, Illinois. Closing date, March 15th, 1930.

May 25th to June 10th, 1930. Fourth Annual International Salon, Poland. Photographic Society of Wilno. Kazimierz Lelewicz, Wilno, Jagielonska, 8 M. 21, secretary. Closing date, April 25th.

June, 1930. Madrid International Salon. Secretary Real Sociedad Fotografico Calle del Principe, 16, Madrid, Spain. Closing date May 10th.

June 29th to July 20th, 1930. All American Salon, Los Angeles Camera Club, Fred. R. Dapprich, Chairman, 108 Stimson Building, Los Angeles, California. Closing date June 20th.

July 10th to 24th, 1930. Trondhjems Kamera Klub, G. Schulerud, secretary, Gudes gt. 8, Trondhjem, Norway. Closing date June 20th.

September 1st to 25th, 1930. Second Pacific International Salon of Photographic Art. Address Albert Jourdan, Secretary, Portland, Oregon. Closing date, July 15th, 1930.

September 13th to October 11th, 1930. Royal Photographic Society of Great Britain, 75th Annual Exhibition. Address H. H. Blacklock, Secretary, 35 Russell Square, London W. C. 1, England.

Royal Salon Science Section

The Royal Photographic Society of Great Britain is holding its seventy-fifth annual exhibition in London in September and October of this year. This is the most representative exhibition of photographic work in the world, and the section sent by American scientific men heretofore has demonstrated the place held by this country in applied photography. It is hoped that the Scientific Section will be thoroughly well represented in 1930, and, in order to enable this to be done, with as little difficulty as possible, I have arranged again to collect and forward American work intended for the Scientific section.

This work should consist of prints showing the use of photography for scientific purposes and its application to spectroscopy, astronomy, radiography, biology, etc. Photographs should reach me not later than Saturday, June 14th. They should be mounted but not framed. There are no fees.

I should be glad if any worker who is able to send photographs will communicate with me as soon as possible so that I may arrange for the receiving and entry of the exhibit. Address A. J. Newton, Eastman Kodak Company, Rochester, New York.

Our Appreciation and Thanks to Newark

We have received a notice that the Newark Camera Club has made us Honorary Member by acclamation. How much this means to us we shall not print. It were evaporating a great emotion in words. Thank you in the first singular, dear friends and quoting Woodburn be assured I shall always be with you and of you. The Atlantic seaboard spells Newark to me. To Dr. Pardoe who made the motion we can only say we are not surprised. When the good doctor has nothing else to do he devises some way of increasing the happiness of the world. He has increased the happiness of this fellow away out here on the shores of the Pacific.

Cleveland Photographic Society

The club organ "Thru The Darkroom Door" thanks us for praise given and we are moved to feel we are the ones to be thankful that some clubs are so intensely and intensively devoted to photographic progress as to enable us to use them as shining examples of what a camera club should be. If space permitted we should like to print each month's program in full. Print Night and Members' Exhibit, With Camera For Company In The Canadian Rockies, An Amateur Movie Maker's Impressions of Europe, The Romance of Germany, Making Gum Prints, The Chemistry

of Photography, Plate Sinking, Spacing, Bordering, Border Tinting, Pictorial Photography. Here are titles of lectures for April. And the men who deliver the talks! D. McGowan of Banff, Floyd Seymour, Glen Shaw who is a mural painter of fame and instructor in Cleveland School of Art, John George Bucher of the National Bureau of Economics, H. Friedburg, Charles Shipman, Harry Devine, Charles Lederle, —are not these names with which to conjure. The Cleveland Society can get the men because they get the audience. The members want photography and attend the lectures for their own good. Nor has this organization any business worries. There are members in plenty, they pay their dues, and they get what they joined for. Clubs asking for information as to how to succeed take notice.

California Camera Club

California is an all round the year photographic paradise. You have heard of our climate which is all that is claimed for it albeit that we have unusual weather so often, especially when we most desire to show it off. But Spring is Spring here as elsewhere. Nature is in her balmiest mood and offers her sweetest smiles in April, May and June. So the C. C. C. is giving hikes and elaborately planned tours to members and friends. The Grand Canyon trip on April 12th was reasonable in cost and wonderful in opportunity, and Yosemite and Fallen Leaf Lodge should be perfect in June. Then will come the Yellowstone Tour and the other Intelligence Tours in June and July. It would seem that these prospectuses should read good across the continent.

Chicago Camera Club

Dune House Doomed. Ominous and sad news. Good old Dune House. To me personally it was a visionary something, somewhere of which the members spoke but which I never had the chance to see. It meant much to the Chicagoans for it had traditions, associations, and was rich in history. Well my dear friends, unless I mistake the spirit of the men who constitute your membership there will be another Dune House or its equivalent. The distinguished pictorialists of the organization are bringing home the honors as always. Buffalo Salon, six members represented. Barry Camera Club Salon in Wales, three. Preston Salon of England, six. Pittsburgh, fifteen men and twenty-two prints accepted. Scottish Salon, two. Not to speak of Copenhagen and other European shows. This is the stuff. Photography for photographic clubs, and more and more photography and less and less piffle.

New Camera Clubs Coming

At the rate of about two a month inquiries come to my desk inquiring as to the best way of organizing and conducting a prospective club in this city or that town and from widely divergent places. Men in remote and sparsely populated districts seem impelled to organize camera clubs and the urge can be interpreted only as an evidence that amateur photography is looking up.

How much of this activity is due to the live functioning of the Associated Camera Clubs it is not easy to judge but beyond a doubt that central body has a great influence on organization already existing and in helping in the general success, encourage others. When the solitary snap shooter is beginning to tire of desultory picture potting he is apt to long for more earnest effort. The pleasures of the camera are not easily foregone and one is reluctant to shelve the good old Kodak, so kindred souls with like tastes feel the desire to get together and pool their experiences, stimulating their ambitions, and find an objective for their picture making.

Nothing so well does these things as a camera club. Ergo, they start and in the degree in which they keep expenses down to possibilities and do not incur an overhead that need members of whatever sort, with whatever wishes to get the money, irrespective of the objects of the club or the intentions of the members, they succeed. Some degenerate into dancing, card playing, social clubs. These find themselves in deep water and presently cease to exist. After all a camera club should be a photographic club. Old clubs getting into debt, new clubs planning for the future, are advised to think this over. The member who joins a camera club to dance may find better music, a smoother floor, and lower cost at a dancing club.

NOTES & COMMENTS

Flash Powder

The John G. Marshall Company, 1752 Atlantic Avenue, Brooklyn, send us an interesting pamphlet with the above title, consisting of five instructive articles on the use of flash powder reprinted from the Commercial Photographer. These are being distributed gratis while the supply lasts. If you are interested in flash light work write to the above address for your copy without delay.

Murray Laboratories

Owing to an act of vandalism which ruined part of the specially devised equipment of the Robert Murray Laboratories enlargements from Memo and Leica negatives, in which the firm specializes, will be delayed. The public is assured of the same exceptional service as soon as the damaged parts shall have been renewed with supplies from the east. In the meantime patrons are requested to leave, send, or mail their negatives to 718 Market Street, San Francisco, up to and including April 30th, after which dates the laboratories will be situated at 767 Market Street, where retail and wholesale business will be accepted.

Kern Products

There is a peculiar delight in the sturdy and workmanlike construction of Kern Cameras and Kern Anastigmats are accepted as among the best. It will be to your interest to acquaint yourself with the Kern camera and equipment and a request to the Kern Company, 136 Liberty Street will bring you literature.

Little Sunny

A portrait photographer from a neighboring city recently boasted that his fifty dollar equipment of two Little Sunny Arc Lights not only had proven adequate for studio use but being light, portable, and powerful on home circuits were used in home-portraiture. A twenty-five dollar light seems too good to be true but who can gainsay the facts.

Norwil Press Flash

Norman and Willets Photo Supply Company of 318 West Washington Street, Chicago, Illinois are offering a flash powder made especially for photographers who want a powder that does not smoke or spark. It comes in two compartments of a metal container and is mixed just before use in this way avoiding spoilage and danger. Write the makers for printed matter on the Norwil Smokeless Flash.

A Pocket Book for Prints

A neat and convenient little accessory which will be appreciated greatly by photographic enthusiasts as a means of protecting those choice prints which they enjoy showing to their friends is being successfully introduced to the trade by Burleigh Brooks of New York City.

This pocket album of black pin seal with black enamel snap and button is made in two sizes, for prints 2¼ by 3¼ inches, and for prints 9 by 12 centimeters in size.

Six clear celluloid envelopes are permanently fastened with non-rusting rivets to a tongue of the leather cover, which is in one piece. Each envelope holds two prints back to back and both are visible. The prints are thus protected from fingerprints and other marks that come from frequent and not always careful handling.

An additional use of the pocket book is for the protection and display of identification cards, lodge and society membership cards. Both cards and photographs may be safely carried.

Metallon

The amateur will always enjoy giving his friends a print on silver or gold paper and the professional should find it profitable to exploit a novelty now and then Metallon Papers are made by the well known Satrap Company of Germany and are sold through their American agents B. Hopfen and Company, 235 Fourth Avenue, New York.

U. C. Extension Exhibit

A notable exhibit was hung on the walls of the University of California Extension Building in San Francisco, from March 15th to 31st, which represented the progress of Professor P. Douglas Anderson's class in photography. The prints were not merely good with mitigating considerations but unqualifiedly worthy of the showing and an especially gratifying thing was the lasting interest evinced in photography and in the classes in that students of previous years as well as those of present enrollment took part. The attendance was good throughout most of the open hours and it will probably become institutional to hold such exhibitions at intervals. The prints hung were by Mr. P. R. Allen, Miss Margaret B. Clark, Mr. W. E. Davis, Miss Helen Forster, Mr. K. E. Fritsch, Mr. de Froud, Dr. Fulmer, Captain Charles Grimm, Miss Viola Hawke, G. Elwood Hoover, Dr. L. C. Mace, Mr. James McBride, Mr. W. L. Paxon, Mr. R. Pearson, Miss Evelyn Young, Mr. G. A. Young.

The prints were divided into two classes, Advanced and Junior, with three prizes in each class. The first prize for both was one of Professor P. Douglas Anderson's pictorial prints, the second was a yearly subscription to Camera Craft, and the third a copy of the Photographic Workroom Handbook. The first award in the advanced class went to Captain Charles Grimm, the second to Mr. A. B. Manning, and the third to W. G. E. Froud. In the junior grade Mr. Roderic Pearson received first, Mrs. Doris Hayward Allen, second, and Miss Esther M. Culver, third.

The Graflex

The professional outdoor photographer must have a Graflex, the advanced amateur would not be without one, the home portraitist can double the output and improve the quality of his work with one, and everybody who tries one buys one. That is as true as it is alliterative. To see what you are taking exactly as it will appear in the print, sans color of course, up to the second of taking, to be able to make an exposure of one thousandth of a second with the possibility of getting something, and in the late models to have an ultra aperture lens in the equipment is, I confess, irresistible to me and seems to have been so to most photographic workers. You may own a half dozen cameras but if you have no Graflex you need one more. Get the Graflex book at your dealer. Presently you will get your Graflex from him.

The Justophot in Summer

Winter light deceives many into the error of underexposure and the light of summer seems no less deceptive judging from the number of overexposures reported by Photo Finishers. The Justophot for still cameras and the Cinophot for motion picture apparatus will save enough from waste along these lines to pay a profit in actual money to even the casual amateur. But the saving from disappointment and the production of better pictures is something that cannot be measured in dollars and cents. See the Justophot or Cinophot, according to your need, at your dealer's and by all means equip yourself for the season of picture making.

An Automatic Printer

The Automatic Photo Machine Company of 1048 Central Avenue, Alameda, Cal., have a machine that is almost human, we might even say superhuman. The entire work is fully automatic. You can go about your other business or take a walk around the block and come back and find whatever job you set for it done and well done. It delivers 2000 postcards per hour of uniform exposure. Write the company for further particulars.

Mallincrodt Chemicals

Any photographer who attempts to save on his chemicals is penny wise and pound foolish. With the absolute purity of Mallincrodt chemicals and the fair prices available at every well stocked dealer there is no excuse for anything less. Write for the Mallincrodt handbook, "Chemistry of Photography." It is free.

Wollensak Optical Company

Generations of photographers have known and relied upon Wollensak lenses. In this time of motion picture popularity the firm has a telephoto lens to offer which should sell itself. It comes in various foci to fit every well known make of cine camera. Get particulars and prices from Wollensak Optical Company, Rochester, N. Y.

Lifa Recticolor

Lifa is to color screens what Tiffany or Shreve is to the jewelry trade. This German firm has specialized in the scientific measurement of color values, in the chemistry of ray-filter glasses, and Lifa filters may be accepted as accurately and completely fulfilling the objects for which they are specified. They are natural glass ground to plane and highly finished. Herbert and Huesgen, 18 West 42nd Street, New York, will gladly send you printed matter on the complete line.

Nomis

An odd name with a most regular meaning. No Miss to Nomis Haloid papers. It is particularly intended for the finishing trade but should appeal to users in all lines, amateur as well as professional since it is easy to handle and with a slow development ration offers control. The latitude of exposure is remarkable and over or under exposure within reasonable, es even unreasonable bounds give prints hat an expert would pass. Professionals re invited to ask the Haloid Company, Rochester, N. Y. about their Trial Offer. Amateurs are requested to inquire of their ealer. You can't go wrong on Nomis.

Leica Cameras

The summer season brings to mind long hikes, heavy climbs, remote places, and the incubus of heavy cameras. From such concerns the Leica relieves one, fully. A little thing built like the finest watch. An instrument of darling proportions and appearance. Accurate as a scientific instrument. Practical as a hammer or a spade. Simple. Efficient. And using standard motion picture film, a double frame for each exposure, thus giving a size negative that bears enlarging without excuses or expedients. Put a Leica in your coat pocket and it will not even bulge it, and you'll never feel the weight.

Scheibe Filters

As motion pictures become more and more popular, accessories become in greater demand and effects intrigue the worker in proportionate degree. Nothing you have ever known will so aid in the production of these effects as the various Scheibe filters. Ray screens for fog effects, fade-outs, fade-ins, moonlight, night, diffusion, clouds, and what not. Write the maker, George H. Scheibe, 1927 West 78th Street, Los Angeles and let him explain his products to you.



Conducted by G. A. YOUNG

Experimental Cinema

The Cinema Crafters of America have roduced the first issue of Experimental inema a monthly magazine devoted to ie art of the motion picture. Judging om the contents its editors are chiefly iterested in the new forms of directorial echnique that are exemplified in such ussian and French pictures as "Potemin" and the "Passion of Joan of Arc." hose motion picture enthusiasts who esire to study these new developments an undoubtedly find much valuable inormation in the pages of this magazine. he Cinema Crafters are to be congratuited on a noteworthy undertaking. We wish them every success. Subscription price $2.00 per year from Experimental Cinema, 919 Locust St., Philadelphia, Pa., or through the Camera Craft Book Service.

Land of the Little Colonel

When an author is forced by insistent public demand to write an autobiography of the characters she has made famous it is a sufficient indication of the popularity of her work. This is what Mrs. Johnston has done in the Land of the Little Colonel. The book is now in its third large printing which would seem to be still another indication of popular esteem. Published by the L. C. Page Co. of Boston.

Practical Television

Certainly no more timely subject could be selected for a book, and equally certain no author could have handled it better than E. T. Larner. Television is still in almost an experimental stage, but already the miracle of seeing over long distances by wire or radio is becoming common. The book is written in plain language, is beautifully printed and bound, and priced at $3.75. The issue is a credit to the publishers, D. Van Nostrand Company, and may be obtained through Camera Craft Book Service.

Photogravure

With the vast increase in the use of photographs in newspapers, magazines and books the Photogravure method of reproduction has assumed a position of great importance. For, it is by this method that the best in richness of tone and subtle rendering of delicate gradations is obtained. Photogravure, by H. Mills Cartwright is a complete textbook covering both the machine and hand printing processes. Its author has had wide practical and teaching experience and is consequently well qualified to handle the subject. Published by The American Photographic Publishing Co. of Boston, well bound in red cloth, 142 pages, $3.50. Obtainable through Camera Craft Book Service.

Belichtungstabelle

Photofreund has published a booklet of photographic tables that reduces data to a readily available form. The order is most commendable and practically everything useful has its place. The German price is R. M. 0.75 and for the American equivalent Camera Craft can supply orders.

Photographisches Praktikum

The stupendous thoroughness of the Germans was never better exemplified than in this volume of over 800 pages. Not an unimportant sentence, not an ommission of note, complete, well arranged, clearly printed, well bound, leaving nothing wanting to the person who has no other photographic instruction book. And, selling for the American equivalent of 16 for the paper and 19 for the cloth bound issues. Obtainable through Camera Craft Book Service.

Die Spiegelreflexkamera

In English this means The Reflex Camera and to those who read German we need not offer the assurance that any book from the house of Wilhelm Knapp is certain to be right. Anton Mayer has gone into the reflex proposition with the thoroughness we have learned to expect of the Germans and the editing of Paul Hanneke is an added recommendation. Obtainable of Camera Craft Book Service for the equivalent of $2.20 for the paper and $3.30 for the cloth bound issues.

The Golden Highlander

The popularity of "Scotch" stories seems unbounded and Theodore Goodridge Roberts contributes a worthy addition to their number with his GOLDEN HIGHLANDER a romantic and picturesque novel of Scotch colonists settling in America. $2.50 from L. C. Page Co. of Boston.

Photographiere Bei Jedem Licht

Photograhpy By Every Sort of Lighting should intrigue the modern portraitist inasmuch as artificial lighting has brought so many new problems. The booklet is none the less complete for its conciseness. R. M. 1.20 or the equivalent in American money through Camera Craft Book Service.

Covering a Continent

The American News Co. is to be congratulated on the production of a beautiful volume under the above title. The purpose of the book is to explain the organization and service of the company to the publishers of the country. So delightful a method of contact will undoubtedly do much to cement business friendship and understanding.

Lichtpausverhaven

The publications of Wilhelm Knapp are among the best emanating from Germany and this work by Eder-Trumm maintains the standard. Those able to read the language will find great value in the book at R. M. 15.50 in paper covers or 17.5 bound.

Vol. XXXVII No. 6 JUNE, 1930 Price 20 Cents

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The Forgers — *W. M. Rittase*

Seventeenth Annual Pittsburgh Salon

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Seventeenth Pittsburgh Salon

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A Photographic Monthly
SIGISMUND BLUMANN, EDITOR
Claus Spreckels Building, San Francisco, California
FOUNDED MAY 1900

VOL. XXXVII JUNE, 1930 NO. 6

The Seventeenth Annual Pittsburgh Salon of 1930

By Ralph B. Bonwit

Illustrated by Prints Hung at the Salon

Foreword. The following excerpts from a personal letter will be condoned by friend Ralph, I am certain. The attitude of the man is so according to what we have told the readers. There is not an atom of spite or ill-will in Ralph Bonwit's makeup. Nor would he claim that because he expresses his opinions positively he is necessarily right. He has ideas and he thinks before forming them. Being asked to express them he does so with honesty.

"I have written up the show just as it impressed me. Let me hope that all who read this will take it in the wholly impersonal light in which it was composed. The great majority of all peoples are fair, therefor I know that the great majority of those mentioned with criticism will be for me if not with me in those expressions. True to the principles of Camera Craft there has been no favor swapping or back-slapping. Praise has not been withheld where it seemed deserved but rather gave this writer the greater pleasure. And after all the Salon Write-up like the dramatic and musical critics' articles is but the opinion of an individual. In fine, I have braved whatever consequences and decided to be plain honest with myself and your readers. My resolution was formed on the basis of 'Let's do it and be damned.'"

This is a good way to write criticism if it is to do any good to anyone. Neither the makers of the criticized prints, the readers, or the editor, need agree but we hope to gather about us writers who say what they think, and who think.

Not a few dreams came true at the Carnegie Institute this year for many an aspirant to fame saw his fondest hopes realized with one or more prints accepted. Indeed, there is no more cherished an honor among pictorialists than that which goes with having one's name in a Pittsburgh Salon catalogue, one of the oldest and certainly one of the outstanding exhibitions of the day. The thrill that the "first timer" experiences is that of a lifetime and this year the walls are well blanketed with the works of newcomers, whilst many a familiar name is missed, some, because they did not contribute, others because the jury, not overawed by reputation, saw fit to drop them by the wayside. Pittsburgh jurors are noted for their scrupulousness and fearlessness. This salon's simple and effective system of balloting eliminates unnecessary "red tape" and the subsequent added strain on its judges.

Some three hundred seventy-five contributors were heard from while only one hundred ninety-nine are allotted wall space. Of

nearly fifteen hundred prints received, three hundred twenty survived the acid test. To have even one accepted here was an achievement of no mean proportions, the average being a little higher than three prints to each two exhibitors.

The show, itself, always interesting, for why should it not be, recognized as it is as one of the great pictorial events of the year, is a bit below the standards of other days. Never particularly strong in portraiture, it is weaker than usual. It is no wonder, for, with so great a portrait specialist as Howard D. Beach among its judges, we must take it for granted that the portrait entries were pitifully small in number and lacking in quality since a connoisseur of his true understanding would never have permitted the rejection of any worthwhile. Even the sensational Sarra, allowed but one print, is not within a proverbial mile of his usually brilliant self. Much of the work is of the accepted, stereotyped style—the sort that gets by most juries and is promptly lost when shown among hundreds of other good, bad or indifferent prints. Here and there something unusual pops up and we hungrily take it in, starved as we are for something new under the sun in the way of pictorial food and satiated as we are with the same old "bread and butter" diet.

Possibly one may blame this on the absence of so many of the more illustrious showmen of past Pittsburgh salons; possibly the present style has been too long in vogue and needs a thorough overhauling, if not total obliteration in favor of a new mode. At any rate, something ought to be done about it, for if Pittsburgh with its unlimited mailing list cannot produce the best of the present day, then photography, despite its comparative youth as an art, is doomed to oblivion.

Unquestionably William M. Rittase, of Philadelphia, is the outstanding exhibitor this year. He is one of the eleven whose entries were accepted in their entireties. Five years ago, practically unknown and just another person with pictorial aspirations, he has, in less than two years become one of the great workers of the present day. He creates something different, not for the sake of creating something so different that it is uninterpretable. Although truly modern, all four of his have decided meanings, the titles being properly subordinated to the interpretations. Take "The Forgers," for instance, it is beautifully framed in black which accentuates the mysterious haze veiling the main point of interest, the interior of the forging plant. The human figures, by their presence, convey to you that the factory is in operation. And "The Chasm"; here, by using a wide angle lens, he deliberately distorts the angles to good advantage and lends greater distance to the street below. So realistic is this latter effect that one cannot gaze long at it without suffering the dizzy sensation that accompanies a glance far below from atop a tall



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D. P. W.
Carl Bozler

building. It appears that the camera has been projected considerably beyond the window's edge to emphasize the idea and the result is fascinating. "Power," taken with the camera practically on the ground is a picture in which the great wheels of the locomotive occupy the entire print. Here again the intelligent use of a short focus lens adds to the proximity and distance. His "Even's Farewell" contains feathery clouds deliberately dwarfing the poplared landscape to advantage. Rittase, instead of searching for unusual matter, works with the commonplace, giving it such an entirely different treatment that the results are ingenious to say the least.

The antithesis of the works of Rittase is A. Aubrey Bodine's "Pattern." Absolutely meaningless! He has swerved from the narrow path he laid with his "Symphony on Reflections, Nos. 1 and 2" of other years, when he showed promise of setting the pace for modernists, for this print of his is most unintelligible and the title which should have assisted in telling us what it's all about, helps not one bit. Sometimes we run across a picture, whose subject, thought interesting, is a bit hard to interpret and the maker, realizing the necessity of a judiciously selected title, by such means, saves the day. Result: Something truly worthwhile. But in the case of Bodine's "Pattern" he made no such attempt and it simmers down to simply a ridiculous affectation. His "St. Johns" is a quiet and conventional interior of a church, technically good and nothing more.

C. F. F. Schaepman of Holland offers two, "During the Storm" and "The Dutch Mill;" the latter is a magnificent gum. What a pity we see so little of this ancient process. C. J. Crary, of Warren, Pa., exhibits "The Trail" and "The Woodpile." We find no justification for hanging the latter. Howard D. Beach, of Buffalo, shows "Evening." Here, idealism justly takes the right of way from realism. Happy is the person who can picture things as he would wish them rather than as they are. Pleasant is the sensation that one derives from gazing at "Evening." Yet the lovely surroundings would inspire this frame of mind. The inspiration, thus, assisted the artist in avoiding the commonplace.

"The Heart of the Storm," by Miss Anne Brigman of Oakland, has been shown often, and justly. However, the print from the very same negative shown at least year's Pittsburgh Salon seemed considerably lighter in tone, or else it was hung under a more favorable illumination. The main point of interest is so closely massed and in so low a key that it requires greater distinctness to render it at its best. The picture now holds the unique position of having been awarded both the 1929 and 1930 labels of the same salon. "Colloquy" and "The Song of the Geese," by I. Bertoglio, Italy, are two lovely unmounted bromides of delicate lighting and print quality. Mounting would have neither added to nor detracted from them. John Al-



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Winter on the Farm
Howard G. Dine

len, Phildelphia, shows three. "Tides of Dawn" is one of a series done at Mr. Allen's favorite rendezvous and not equal to any of the others, he has shown at Pittsburgh. "Industrial Symphony" is technically nice, though one of those "stereos" we complained of. "Contrasts of Pittsburgh" (made in New York) might have been one of the big things of the show had it been more fortunately composed. The sky above the buildings draws the eye away from the nicely lighted street and unquestionably lessens the necessary height of viewpoint. A five inch slice off the top and an inch or so trimmed from the right would have corrected that. Rather a pity for the print quality is superb and the general affect might have been. (We unerstand that "Industrial Symphony" and "Contrasts of Pittsburgh" were switched by error in cataloguing but we have quoted them as per the booklet to avoid confusion to readers who have visited the salon.)

In "Old Wheels" Zoltan Herczegh, Chicago, shows what can be done with a few old parts of a dismantled cart. Excellent! Charles Clayton, Jr., Baltimore, has "Goya", of lovely quality. One of the prints by Chris J. Symes, England, is "The Harbor—St. Tropez," the technique of which has established him as a master of the transfer process. He shows three other fine bromoil transfers. From France, F. Georges Maurer sent two, including a three color bromoil transfer, "Place de Guillaume le Conquerant a Fallaise," outstanding because of its coloring among so many monochromes if for nothing more. That great worker, I. J. Krupka, of Prague, lends three, one of which is "Winter in Prague," a highkey bromide that is a decided asset to the show. The chance that comes once in a lifetime was offered to Franklin I. Jordan, Bostonian, in the "Sport of Kings" and he made the most of the opportunity at the racetrack by catching the horses, nicely grouped, as they rounded the turn into the homestretch. A situation, exciting enough to arouse the most phlegmatic, seemed not to affect this artist, for he renders the action of the kingly sport to the queen's taste. Besides this fine bromoil he also shows a bromide, "The Sword of the Prophet," which must have gotten by the jury just as the clock struck on the dinner hour.

Raymond Jensik, of Chicago, exhibits a decorative little bit in "Kiss of Spring," the better of his two prints in chloride. Miss K. Anderson, from Chillicothe, Ohio, had three on show. "Bellagio" and "Still Life, Fruit" aren't bad, but "Portrait of a Man" in Palladium just doesn't belong. Which is precisely the same in the case of Johann Helders' "High Up." At first thought one might feel that the Canadian was very fortunate in getting by with this print, but upon reflection, would it not have been to Mr. Helders' advantage that those, seeing this fine worker's pictures for the first time, should have gotten a more favorable first impression of his true ability. Rather, for his sake, that his entire entry had fallen by the wayside. Of two, Harry R. Champlin sent from Los Angeles "Tango," a diminutive little transfer of the dance, and pretty though we'd relish a bit of detail in the floor to show that the dancers are not working on air. It's full of graceful action.

Carl Bozler, Rochester, N. Y. presents two chlorides, the better one being "D. P. W.," a terrible title for so beautifully executed a piece. Charles K. Archer's "Shore Ice" is one of his three bromoils on display. The print appears unduly muddy all the way up the left hand side. "Summer Clouds" is good if not one of his best efforts. But his "Decorative Treatment-Pittsburgh" is something else again. Here, the salon's president outdoes even himself, if that is possible. One of the greatest things shown at Pittsburgh in the last five years. Miss Mary Callaghan, New York, offers two bromides, one of which "Friends," a vertical print with two figures cast to the right, a



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The Sport of Kings
Franklin I. Jordan

work, that had it been done in a much lower key might have saved it from being commonplace. James N. Doolittle, Los Angeles sent three. "Bull Wheels" we like especially well. The circular repetition forms a pleasing composition and the darkened sky at the upper left hand side preserves the balance. His "Record Photography" is technically nice as his works invariably are, though it's just another one of those pattern things.

Robert Barrows, Philadelphia, also had three accepted, and justly. "Lilies, Peeping Dreamingly (?) from the Lake" is his best. Even if the title seems rather pseudo-poetical and the grammar not too regular, the composition is perfection itself and the print quality something to write home about. Yes, here is a picture among pictures. One has but to glance at "Composition" (Print No. 80) one of the two of that title by the same artist, to immediately realize that he is seeking the work of the Great Drtikol. We notice his "Nude" and

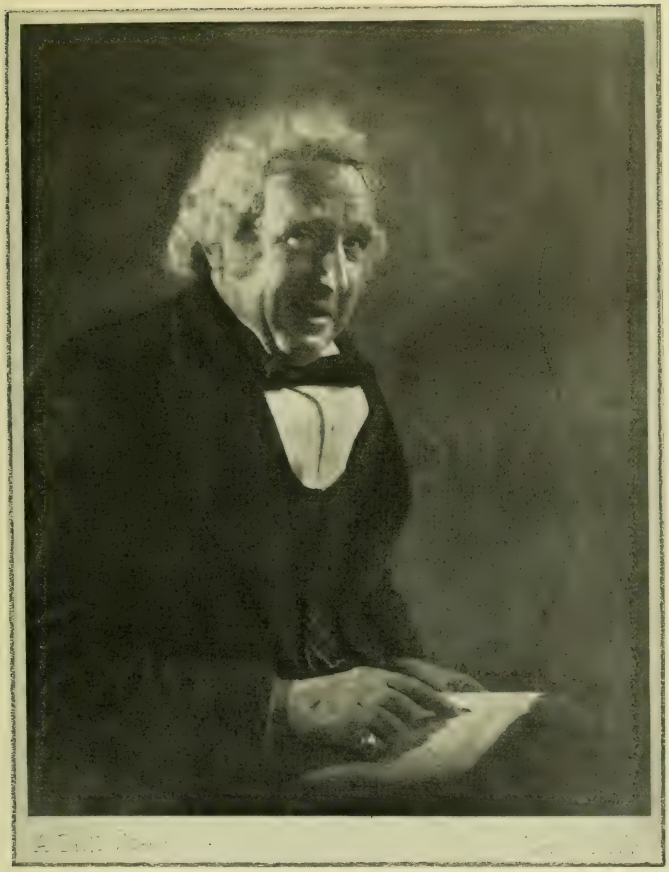
a lingering glance at the other "Composition" (Print No. 81) and are satisfied that there is only one Drtikol. They are carbons. A. Kono, another of the Los Angeles contingent, presents four. "Peaceful Village" is a beautiful panorama through the tall gum trees of the western coast that are so helpful to pictorialists of that section. "Sky" by T. Kobayashi, also from Los Angeles, is lovely. He should have mentioned the gulls in connection with the title for after all they are the picture. Yes, it's either a very fortunate piece in composition, or else the sky has been so nicely worked in as to deceive us. Alban Knox, Chicago, made "The Prisoner's Song" a well composed, very natural and pretty bit of camera work. Among the four of the San Franciscan, T. Kawaguchi, we select "Calm Day" to analyze. It positively needs a good inch of trimming from the right side and having thus operated upon the print nothing is left.

Alexander Keighley, F. R. P. S., one of Great Britain's best, shows four large carbons and all in the true and inimitable Keighley style, even if "The Ox-Carts" is totally lacking in composition. Charles Lederle, Cleveland, a veteran of many salons and years of achievement, shows four. All of them are bromoils. "The Reapers" is decidedly mushy and lacking in character. "Hauling Slag" is more successful, though it's a pity there's so little snap in the steam. S. Nakagawa, Los Angeles, has three. "Study," in true Japanesque style, he makes much of a neglible amount of subject matter. An old Japanese custom. Dr. Charles Krumwiede, New York, a bromoilist of no mean ability, offers in delicate pastel green, "March," technically beautiful, if nothing else.

As we move along the walls the thought is impressed more and more deeply in our minds that this display is just brimming over with mediocre portraits and marines, quite unworthy of mention.

H. A. Lattimer, another veteran of many years of pictorial standing, offers two bromoils and one in his specialty, the gum process. "N. Y. Y. C. Committee Boat," one of the bromoils, though compositionally nothing exceptional, is of fine print quality. Mrs. E. H. Kern, Chicago, offers a very beautiful thing in bromide which she calls "Transportation." She had two accepted. "Tony," by H. G. Dine of Wilson, Conn., is one of the very few worthwhile portraits. It is a truly praiseworthy bromoil, Alberto Gnone, Italian of Milan, offers "Snow Trail" in which simplicity of composition renders it really great. In the upper righthand corner we find a snow-covered house from which a trail leads to the lower left hand corner. A few footprints breaks up the path line. Result: A work of art, magnificent for its very simplicity. Dr. Max Thorek, eminent Chicago surgeon, shows "Orientale," a thing of perfect tone and tasty composition.

Another Chicagoan, F. Peska, presents "Night Lights" in chlor-



The Seventeenth Annual Pittsburgh Salon

A Droll Story
Harry C. Phibbs



The Seventeenth Annual Pittsburgh Salon

The Beach Road
Frank H. Taylor

ide, a view of tall buildings, done from a boat off shore, the buildings dotted with window lights. This awakens our enthusiasm by its sheer beauty. One of the finest ever shown at Pittsburgh. "Curves and Angles" by Carl Seehausen, also from the windy city, is a nude in which the artist took great pains with the background arrangement, the result proving worthy of the effort.

Again we pass by the work of Rittase. So hypnotized were we by the importance of his offerings that we could see no defects on the first trip around, but sorrowfully are we awakened from our trance to note that these same beautiful offerings of his, suffering from no affectations in the making, were later adulterated in red ink with unsightly signatures. Seeing red we are not blinded so thoroughly as to attribute this atrocity to "artistic temperament" for the untimely affectation is all too obvious. Let us pray that he will, some day, remake these prints, leaving them unblemished with outbursts of uncontrollable desire to shock one's more delicate sensibilities.

Going back to one R. Barrows, we discover on the third round, a heretofore neglected nude, "The Model," a sketchy bromide in



The Seventeenth Annual Pittsburgh Salon

Receding Wave
Itano Riso

pastel red that is a real picture. It is perfect. T. Mayeda, Los Angeles, shows two bromides, one of which is "Design" in diagonal style that belongs in any salon. K. Matsuki of Seattle, sent on "A Little Couple," one of the two of his hung that has real human appeal. Clifford Hauver, of Baltimore, has made nothing much into a fine picture by a combination of good taste and skill. We refer to "On Parade." Another Chicagoan, H. Raëth, dedicates "Billows" which is one excellent and unadulterated piece of photography. One rarely sees better work, even at salons. The water is beautifully rendered. Lew Tyrrell, of San Francisco, presents "Virginia" and we suspect that the lovely subject, more than the photography itself, was responsible for the print being favorably acted upon by the jury. The same worker also has a print up called "Mrs. Chauncey Deeming" that is entirely without merit.

Frank R. S. Petrie, of New Zealand, lends "Amid the Sand Waste," a beautiful high key and we linger to absorb the full benefits of its loveliness. Harry C. Phibbs, of Chicago, deserves conmendation, to say the least, for his "Droll Story," in true English style.

"Mt. Evans, Colorado," done without perfect printing knowledge might have fallen short, but H. L. Standley, of Colorado Springs, can print, so the result is highly successful. The German, Hugo Erfurth, offers an unmounted print, "Schlossturm" only 8x10 inches in size. It's a castle tower and despite its paucity in size it carries the full length of the salon chamber, a feature worthy of mention. The master, Karl Struss, displays only one, "Poems" is it. It's above criticism. They've got to be good or you won't find the name, Karl Struss identified with them. "Good Servants" by O. C. Reiter, is a fine offering. How that man can produce tone! Harold Swan, Brooklyn, N. Y., furnishes a three color Carbro, with happy results.

"A Hillside Ranch" by Dr. H. J. Ochsner, Durango, Colo., is a delicate bromide that we almost slip by, so quiet is its key, but it grows on us as we examine it more carefully and find it most worthy of laudation. Miss Mary Raymond, Cleveland, exhibits two in Palladium, a process, for some reason or other, more often associated with the opposite sex; why, we know not. One of them "Die Welt is Schoen" translated into English means, "The World is Beautiful." The subject is an onion, beautifully rendered, but what this onion has to do with the world being good, bad, or indifferent, is beyond us. Personally, we feel that the world would be a whole lot better for fewer onions. However, we like the picture and we'll try to overlook its meaningless and detached title. Clifford Norton, another Clevelander, got by with "Portrait," which does not enhance the show one bit. It looks as though the jury, in sheer desperation, for want of better material, rather than pass up almost everything in the way of portraiture, decided to reconsider what little was offered in this field at the last minute, and worn out, as they must have been, selected a few that happened to be on top of the rejected pile. Miss Mary Walsh's "Surf" is an attractive bromoil of a beach scene for which we want to put in a good word.

All in all the show deserves a visit. True, there are only thirty or forty really big things on the walls, but then these few seem all the better by comparison.

Those who had the thankless job of making the selections, are Howard D. Beach, Buffalo; George W. Harting, New York and Charles Lederle, Cleveland. They are all men who know pictures when they see them, though being human, (a quality which salonists refuse to concede to juries), they are not infallible.

Now to offer a few statistics:

Of processes, there are 10; Bromide and Chloride prints, 221; Bromoils, 46; Bromoil Transfers, 18; Carbons, 12; Gums, 8; Carbros, 7; Palladiums, 5; Oils, 4; Platinums, 2 and Fressons, 2.

Of American work, 264 prints are shown by 163 workers; from foreign countries came 61 by 36 makers. Outside of the United

States, England offered 16 by 6; Czecho-Slovakia, 7 by 3; New Zealand, 6 by 2; Belgium, 5 by 2; France 5 by 4; Italy 4 by 3; Spain, 3 by 2; Canada, 3 by 3; Holland, 2 by 1; Poland, 2 by 2; Germany, 2 by 2; Hawaii 2 by 2; Australia, Mexico, Austria and the Dutch East Indias, 1 each.

Among our own, 18 states are represented. As usual, California leads with 64 prints by 38 makers. However, Los Angeles did not run away with city honors as heretofore for she shows but 36 by 21 while Chicago has 35 by 25. Pennsylvania lists 45 prints from 23 picture makers, New York runs a close third with 44 by 29. Illinois is fourth with 36 from 26, all but one from Chicago, and Ohio is fifth with 22 by 14. Massachusetts is sixth with 17 by 10. To New Jersey belongs seventh place with 9 by 5. Maryland drops back to eighth with a mere 6 prints from 4 workers, while Colorado has 5 by 2; Connecticut, 4 by 3; Washington, 3 by 2; Missouri and Texas, 2 by 1, each, and finally, Michigan, Arizona, Virginia, Wisconsin and Iowa are represented by 1 apiece.

And with this melange of opinions, news, statistics and descriptions, I leave the reader to agree or disagree, to form his own opinions and make his own deductions.

WHEN I AM OLD

Bert Leach

I will fashion a song for the children to sing to me when I shall be
Too old to go scaling the mountains or sailing the sea:

"Wisdom comes to him whose eyes
Retrace the marvels of the skies,
And to him whose eager heart
Thrills to the spider's subtle art.
Love long abides with him who knows
The lovely, humble pasture rose,
And gleans of joy a copious yield
From buttercup and daisy field.
He who has lived with many books
And wooed them in sequestered nooks,
His is, indeed, a goodly store
Of minted and of hoarded lore;
Like books upon his crowded shelves,
His thoughts in rows arrange themselves,
And, like battalions, on a day
Of need, they march in brave array.
Old Man, we come, and in our hands
Bring flowers for him who understands.
Speak, and tell us here today,
What did Aristotle say?
What the sages? What the seers?
What each saint your soul reveres?
Guide our hands, our ears, our eyes,
Ere you depart for Paradise."

I have fashioned my song; can I fashion my life that the children may bring
Their hearts full of love and their hands full of flowers to me as they sing?

Depth of Focus

By Thomas Southworth

(Illustrated by the Author)

Lives there the photographer so young in experience that he has not frequently had the following experience?

The sitter is one of those happy little chaps full of pep and ginger of whom the mother is as proud as she is justified. He is one of those little fellows for whom no apology needs be made, and the photographer, if truthful, will admit that if he fails to get something good, the fault will be all his own, or that of his equipment.

If he—the photographer—is Flashlight equipped, he has every promise of success,—everything else being equal,—for if ever speed of exposure in Portraiture is necessary, here it is.

But there is one thing that gives the photographer profound concern; the FOCUS. This little squirming piece of humanity is everything a healthy baby should be. No sooner is the focus secured than he is ready to crawl away. When picked up and replaced, the focusing must be checked, when, behold, he has spied something of interest somewhere else. In the meantime, photographer and mother aren't as fresh as they were.

Of course, every photographer has had these experiences, and whilst deploring the shortcomings of his lens in that they haven't, at high speed, sufficient depth of focus to cover a reasonable radius of the child's activities, he has felt that there is nothing can be done to improve matters. BUT THERE IS.

The innumerable times during my long career as a photographer that I have put my fingers in the bulb when a child has suddenly taken a "cute" pose forward, in a plane in advance of my focus, only, on development, to find that I had an unusuable negative, is my assurance that other photographers have had the same experiences.

A short time ago, I was studying a picture of a possible heir to the British throne, by Richard Speaight of London. I believe it was stated in the data accompanying same, that in order to eliminate the concern of focus, Mr. Speaight had a volume of illumination which permitted the stopping of his lens to F.18.

I believe I can offer a better way of coping with this situation, and that by this method, the focus worry can,—within reason—be eliminated, without excessive illumination.

I am indebted to the manufacturers of a lens for which this very distinctive quality—that of great depth of focus at high speed—was claimed. On reading the specifications of the characteristics of this lens, I immediately pondered the possibility of placing a third



mortgage on my home that I might be the possessor of one of them. I was disappointed with the results from my trial, for if there was anything I felt that I could use to a good advantage that I didn't already have, it was a lens of high speed and great depth of focus.

However, this disappointment turned out to be but the prelude to an even greater joy; the realization of this combination in a lens I already possessed and for which the investigations with this new lens was directly responsible.

Eliminating an explanation of the details which brought out these facts, I found that using my 2A Dallmeyer of about 13″ focus in the making of my negatives as I had been using it for several years in the making of my projection prints, was the caper. This lens is listed to work at F.4, however, when but the front element is used,—the focus being increased to about 18″,—I regard the wide

open speed as being in the neighborhood of F.5.6. At this diaphragm, I found, it was quite difficult to determine the best point of focus, owing to there being no extremely sharp point as when using the lens in its complete form. As in print projection work, I also found that with very little stopping, the focus very suddenly improved, but not to the extent of the razor-edge definition of the complete lens. Also, that the range of fairly good definition, as one rocked the camera back, to and fro,—front and back of the best focus,—was remarkably long. Certainly much longer than that given with the complete lens.

I lost no time in wading right in with my new idea, and the same day, I made a home-portrait sitting of a child from a distant city, making an even dozen shots with my lens in this manner and the diaphragm reading of F 5.6 (actually F 8.) WITHOUT REFERRING TO MY FOCUS after the first shot. This is more than six months ago, and in the words of the man writing a testimonial to Pears Soap,—"Since which time I have used no other."

If I felt that this wonderful combination of Speed and Depth of Focus was peculiar to the lens named, I would not have written this story. I believe it to be a characteristic—in some degree—of every Petzval type lens, and as I know there are many photographers scattered over the country who have these old lenses laid aside, I'm suggesting that they dust and clean them off, and just see what they can get with them.

Even though I figure this lens, used in the manner described, has but F 8. speed, I still get my fully timed negative on Panchromatic emulsion, with my two grain flashpowder charge. I make small groups, posed in a somewhat diagonal manner, same powder charge, same stop (reading F 5.6, actual, F 8) and get wonderful Depth, and,—as must be obvious, with a lens of about 18″ focal length used on a 5x7 film,—splendid Drawing.

The little chap used in my illustration, was focused but once for the dozen or so exposures. He flopped forward in one of these, as will be seen. Ordinarily, that would have been another out-of-focus negative. From this negative the larger order was given.

I would emphasize the importance of carefully focusing, when using a lens in this manner. There being no really sharp point, it is not so easy to make a decision, and my eyes are not as young as formerly. With my reading glasses I secure the general focus, then, with a special focusing glass made for the purpose, I check my focus on the eyes and nostrils, and turn loose on a dozen shots without further reference to the ground glass, but ALWAYS stop the lens to reading of F 5.6 BEFORE focusing.

An Old Spa

By J. G. F. Druce, M. Sc. (Lond.), R. Nat. Dr. (Prague), F. I. C.

(Illustrated by the Author)

Central Europe is renowned for its thermal watering places and health resorts. Czechoslovakia possesses no less than 200 of such spas, the oldest of which is Karlsbad, nestling in one of the undulating wooded valleys below the Ore Mountains which divide this country from Germany. Karlsbad which the Czechs call Karlovy Vary, receives annually about seventy thousand visitors, not a few of whom come from English-speaking lands. Indeed, Karlsbad is for them one of the most attractive of the continental resorts and only a fraction of the visitors actually come for the "cure." This consists in drinking a glass or two of the hot bitter spring waters before meals and is certainly efficacious in reducing weight and in curing stomach troubles and rheumatism.

The thermal springs were probably known to the Romans and were highly prized by the Emperor Charles IV who re-discovered them whilst hunting in 1347 and after whom the spa is named. He built a castle at Karlsbad and stayed there several times in order to bathe in the hot waters. The river running through the town is called the Tepl, a Czech word meaning "hot," in allusion to the warm waters which flow into it.



New Carbonic Acid Baths *Marienbad*



The Sprudel *Karlsbad*



Czechoslovak Children in National Costume

There are some twenty springs, the main one, called the Sprudel, gushes forth from the ground and its water rises to a height of a hundred feet above the opening. The waters have a temperature of 72 degrees centigrade (or 162 degrees Fahrenheit) and contain Glauber's salt, sodium bicarbonate and chloride together with the bicarbonates of calcium and magesium and much free carbonic acid with which the waters are saturated under pressure within the earth —the reason for their being forced out to such a height. The gas collected from the waters as it escapes from them contains about 98 per cent of carbon dioxide, the rest being chiefly the "inert" gases, including radium emanation. The presence of this latter, important medicinally, need occasion no surprise for St. Joachimsthal (Jachymov) and its radium mines are only a few miles away.

The presence of positive radioactivity in the Sprudel waters is significant since it affords an explanation of the greater efficacy of the waters compared with the compounded solutions of the same chemical ingredients minus the radioactive constituent which of course is only present in minute traces. The calcium and magnesium bicarbonates referred to as present in the waters readily break up depositing chalk and magnesium carbonate in the process. These deposits may form as incrustations on such objects as flowers, carved wood, china, etc., the shape of which they take. Two days immersion of an object in the water is long enough to produce a thick coating.

Mention has been made of the proximity of Jachymov and its radium mines. In the Middle Ages these were originally worked for silver until they became exhausted and mining declined until Mme. Curie's discovery of the presence of radium in the pitchplende



Karlsbad

deposits of Jachymov at the end of the last century. The mediaeval silver from these mines was so good that coins from it became famous as "Joachimsthalers" which was later abbreviated to "thalers" and which survives today in the term *dollar*.

Nearby too, is the smaller twin spa of Marienbad (Marianske Lazne) so favored by the late King Edward and which is really a very pleasant resort, welcoming those in search of restful change. Its waters, whilst similar in composition to those of Karlsbad, are cold and are chiefly used for bathing cures.

Photographers will find much to interest them in this corner of Central Europe. Not only does the general scenery appeal to their aesthetic taste but though all will not share the opinion of Titian, the Italian painter that the Czech women are the most beautiful in Europe, an occasional glimpse of national costumes and quaint customs will afford unusual opportunities.

Should one attempt photography within the baths, it is well to remember that the dampness is deleterious to sensitised plates and films, and any sulphurious odours (not associated with the waters of any of the above places but frequent enough in this part of Europe) will spoil undeveloped negatives.

It has an amusing quirk to make such a statement but perhaps it is not unwise to make it: The mineral waters are not to be recommended for compounding developers or other photographic solutions.

Educate That Child With A Camera

Sigismund Blumann

A few months back we published an article on making a living record of the baby with a Cine Camera and one indignant subscriber roasted me for taking the space for a subject that bored him. He asserted that he was not interested in babies. Within the week six or seven letters came commending the author for having suggested something which would lead to happiness over a period of at least two lifetimes—that of the parent and that of the baby so recorded.

Perhaps the same sincere reader may not be interested in children and this will annoy him. All the rest of the book is given to him as peculiarly and particularly his. There isn't a thing about babies or children anywhere else. Perhaps he will be generous and let us baby and child lovers have a page or two. As a matter of fact we are all interested in the next generation. Or we should be for it is posterity that will carry on, take up the burden where we lay it down, complete our tasks, and after all it is for progeny that we live.

The education of the young has undergone many changes in the past ten or fifteen years. We train the mind more by visual education, for example. It is our conceit to believe this is new. Away back in the halcyon days of the Greek philosophers the teachers took their classes about and abroad to see things, and what was seen was explained and deductions made therefrom.

In this busy period the automobile and the airship has made it almost too easy to get about and abroad. We travel too fast to observe and we live too fast to meditate, assimilate, and deduce. Life works on a hair-trigger. We are crammed with facts. We are primed with ready made thoughts. Thinking has become a highly specialized profession. We generally leave the practice of ratiocination to the professional. Efficiency is on the up and mentality is on the down, and what shall be done about it.

The pedagogues became worried and determined that stuffing a goose to fatten it was not a similar process to enlarging a mind. Visual Education evolved from theory into practice and pencils, crayons, microscopes, and trips on foot became the thing. Fine but limited. A stride in the right direction but only one stride.

Photography, the Camera—that is the means, the way, the road to the Mount Desideratum. Trained to use the camera and the youngster becomes keen in the search for something to record upon the sensitive material. Recorded it remains to be looked at again and again. To be studied, shown, discussed.

Some years ago it was my hope and ambition to start a movement to make photography an accredited unit in high schools and

colleges. The campaign was started in this magazine and pursued as persistently as might be dared short of exceeding the patience of lay readers. Recently my good friend Beardsley, Editor of Photo Era proved he is a good reader and rememberer of Camera Craft and mentioned our radical essays into the fields of education and photographic enthusiasms. Would the general public did as much.

Our appeal was misdirected. We addressed the teachers and they had their hands full. They dreaded new departures with so many novelties broached at every Institute gathering. The professorial contingent are specialists and refused to multiply the diversions that took the college student from the specific branch in which each specialized. Natural and as should have been expected.

We point this at the parents. Buy that child a camera. Teach or have it taught how to use it. Encourage the use. Make that use an intelligent one and share the pleasure. Then talk to your school principal, to the University President, to the departments on education, and make the effort yours to constitute photography an accredited unit of higher education.

Photography is the greatest helper in the sciences, in current history, in art, in the professions, and in the trades. Your child is going to qualify in one of these vocations. See that he is completely equipped.

If you could sit where I sit and receive visits from botanists, physicists, astronomers, doctors, dentists, lawyers, criminologists, advertisers, business men, trade specialists, if you could hear them ask questions as to how to get what they wanted through photography, you too should feel as I feel, that something has been neglected in general education.

The Camera Club in the school, however patiently and indulgently endured by the faculty, is the grain of corn to the starved. The loaves and fishes need miraculous multiplication. Photography, not as wanted for play but photography as part of education. It is your child. His welfare is your first business.

Buy that child a camera.

SEA DUSK

Verne Bright

Above the waves that lunge and hiss
 The silver sea-gulls dip and dart;
The sun sinks in night's chrysalis;

Into the dusk the boats depart
 One after one . . . Winds whisper this:
"Love is a mad song in the heart!"

I have laid sorrow away—delight
Is a wind on my throat tonight, tonight.

Desert Adventuring on Foot

Into the Segi and Betatakin Canyons of Northern Arizona

By Barbara Morgan, and Willard D. Morgan

Illustrated by the Authors

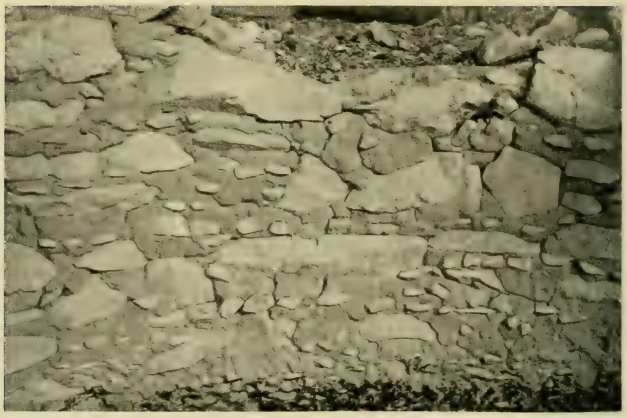
(Continued from the May issue)

Thunder Spirits Abroad

We made fast work of looking for a place to spread our blankets. With all the filth of the ages around and in these houses there was no choice but on top of one of the larger cliff buildings. I brought up several armfuls of leaves and branches from below and spread them out for a little protection from the hard adobe bedstead. By the time we had finished our evening meal and had crawled between the blankets, the storm was bursting into greatest fury. The rain poured down in sheets, and the continual swishing of water down the steep canyon walls made the whole situation strange and eerie.

A huge rock slide came tumbling down the cliff directly above us and shot out into the plain below. During this slide we had a feeling that the entire rock dome only forty feet above was starting to crumble. Everything was wild and fascinating. Possibly the spirits of the past were sending their protest against our intrusion. The rock walls glistened with every lightning flash. We seemed to be suspended in mid air. Well did we realize the wisdom of the an-





Beautiful wall texture of salmon colored sandstone and adobe mud, Keet Seel

cient Indians who chose this place for their homes and protection from storms, wild beasts, and marauding Indians.

Our house top was about five by seven feet and over one edge we could look down a hundred foot wall to the rock floor at the base of the cliff. As the lightning flashed we could look about and see vacant staring cliff houses. Dark doorways, black narrow alleys and tumbling walls carried us to another strange period in history. Everything seemed so alive and real that we could easily imagine the presence of living cliff dwellers. It was like sleeping among the pipes of some gigantic organ during a concert. The booming and continual echoing of the night winds and thunder continued as our great natural dome threw back each new sound from the faint hoot of an owl to the most tremendous thunder blast. We forgot the hardness of our bed and the storm and sleep closed the evening performance.

Studying A Cliff City

In the morning we awoke to enjoy the cliff houses. After the storm a fresh morning fragrance came up from the trees and damp earth below. The cliff city was well preserved although there had been no restoration work attempted. Everything was in its original setting and modern hands had not changed a stone. Some rooms were so small that I couldn't get into them without sitting in a huddled position. Many doorways were about two feet high and 18 inches wide with a huge stone slab for the door. The rooms reminded us of wasp nests stuck back in the huge recess of the cliff.



Sleeping on top of one of the Keet Seel dwellings during a thunder and lightning storm is a thrilling experience

Most of the morning was spent in taking pictures where every new position revealed a dozen excellent views. Cedar beams, close thatch work, and adobe mud formed the roofs of the rooms which did not have the natural rock dome for such a purpose. Many of the partitions and even outside walls were constructed by plastering mud over a thin thatching of branches. Thick rock and adobe walls were used for the larger dwellings, kivas, and outside exposures. Many of the rooms at the back had only three walls, with the natural floor and the rock dome serving as the other sides of the dwelling. Pottery sherds, metates, grinding bowls and other artifices from the early dwellers of this city were to be seen everywhere.

Many of the pictures, such as close up details of inaccessible places, were taken. The photographic outfit was rigged up by securing the camera on the end of a fifteen foot pole with a Kodapod clip. A small 22½ volt radio battery weighing less than a pound, connecting wire, and a magnetic release mounted on the camera completed the set-up. It was possible to make time exposures as well as snap shots with this "camera-scope" as it might be called. As many camera users know, some of the best views require a position out in mid air where it is impossible to get. But with this "camera-scope" I was able to secure many valuable views from angles which could never be taken in any other way. When "gunning" with a camera in this way, remarkable accuracy is quickly attained quite similar to shooting a revolver from the hip. Later I was able to secure some fine bird close-ups by using this magnetic release set up in a pine tree.



This is the Navajo boy who started the run on our soup kitchen at the Segi Canyon

Other views at Keet Seel required varying exposures from several minutes for the interiors to quick exposures in the brilliant daylight. For every view which was especially valuable I often made two exposures in order to insure a good negative, because there was no way to check up on the exposures until several weeks later when the films were to be developed.

The return trip from the cliff ruins was much easier because the worst sand hills were all down grade on the way back. By the time we had returned to the Betatakin canyon entrance a genuine rain storm broke loose and sent us scrambling for shelter beneath a large overhanging boulder. In less than an hour the heavy purple black clouds passed over and continued their watery sweep down the canyon. After the rain, walking was easier, and we reached our car by evening.



A small doorway at the Betatakin cliff city worn smooth by use. The threshhold shows the marks of long departed feet

Then home and the anticipation of what we had bagged in our photographic hunting trip.

Time has passed since that memorable expedition. We felt like explorers at the time. We feel like survivors of some ancient period now. There is an influence in these old relics of a vanished people that weaves itself into the texture of our being and one looks back on the realities and feels the visions that haunt the cliff dwellings like one who has outlasted the period in which they were peopled by living men and women. The pictures are more than records to us. This narrative is more than a mere told tale. We hope the reader may have found some interest in the story and be tempted to see the places for himself.



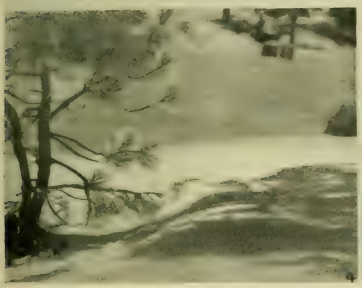
Medal Print
Advanced Class
N. Matsumoto



JUNE



ADVANCED





SECOND: *Dr. Max Thorek*
FOURTH: *Miss Alma R. Lavenson*

THIRD: *F. Y. Sato*
FIFTH: *Edward Alenius*

ADVANCED COMPETITION

June, 1930

Edward Alenius
Olaf Asvardson
P. J. Atterbury
Dr. Lewis Beeson
Miss N. Cenici
John L. Count
Marty Ewald
Dr. Jane C. Grazier
Atwood Harrington
John J. Howard
Miss Maria Jahn
Dr. Peder Jerchivich
Mrs. John C. Kane
Miss A. R. Lavenson
O. M. Liang
Dr. Goudy del Loewen
Miss Olga Martin
N. Matsumoto
N. J. Nalawalla
A. J. Pandian
O. L. Pederson
Raoul Quentin
Arthur Rouss
F. Y. Sato
Dr. Max Thorek
Miss Matilda Webb
Arthur Wilson
Dr. Franklin Yates



Medal Print
Amateur Class
Sorab J. Kharegat









SECOND: *T. Nohira*
THIRD: *R. L. Saettele*
FOURTH: *G. Elwood Hoover*
FIFTH: *William Geddes*

AMATEUR COMPETITION

June, 1930

P. C. Abbot
Otto Ahrens
Miss Jessie Alborn
J. D. Barry
Frederic Beidleman
Dr. Glen H. Broyles
Gerald J. Clarke
Dr. Walter Craigie
Fred E. Crum
Carl Demaree
C. A. Donaldson
S. K. Ebata
Dr. Arthur C. Edwards
Miss Helen Forster
Albert F. Gatow
William Geddes
Edward L. Gockeler
Miss Johanna E. Heim
John Hendon
C. H. Henderson
G. Elwood Hoover
Louis Immanel
Thomas A. Johnson
Eugene Joliet
Joseph Kahn
Aubrect Carl Katz
Sorab J. Kharegat
Chester Lehman
Clive Lett
A. E. Moebs
Y. Morita
T. Nohiro
Thomas Okada
Melvin C. Parrish
Samuel M. Pyfer
R. Sacks
R. L. Saettele
L. H. Stroup
W. C. Vestal
C. R. West
Thomas A. Wilson
Paul Zammit



A SONG OF JUNE

The fields are very green in June.
The flowers riot through the day
In scents and colors sweet and gay,
Which is their way
Of making play,
And every bird that has a voice
Takes June for its instinctive choice
To sing its gayest, happiest tune.

How goes the old forgotten rune
We learned as children long ago?
The gentlest breezes ever blow
When fairies go
To make a show
In springtime where the blossoms flaunt
Their carnival, and Fern-gods haunt
The cooler woods in June, in June.

So let this time mark my refrain
And let me also sing of June.
Let springtime, too, my soul attune.
Life is a boon
That passes soon:
Yet, while it lasts, one may be gay
And give the joyous mood its play;
And I'm a boy, a boy, again.

WHAT PRICE CAMERA CLUBS

When the protoplasmic cell developed its nucleus, middle wall, split into two and propagated into numbers there was created gregariousness of specie. Birds of a feather flocked together before there were birds. And ever since they have been flocking together. Birds and men, respectively and alike.

We photographers are bound by a common interest that is liver than most. As professionals, if we retain any of the spirit and ambition of amateurism, and from these qualities grow eminent, as amateurs if we aim for the best and try to achieve it, we have so much in common that no profession can offer more, many not as much.

Photography is based on several sciences and optics, chemistry, physics generally offer us the length, breadth and depth of their scope into which we may delve and out of which we may get as much as our capabilities and application permit. Photography is useful to quite every science. The surgeon, physician, dentist, astronomer, geologist, botanist, naturalist, zoologist, in fact you may exhaust the catalog and find no exception, has become dependent upon the camera for his most valuable records.

Photography has evolved from a mechanical art to a fine art in the hands and in the minds of artists. Artists in fact, men of the brush, have in many cases turned to photography to get with ease what they should have had to obtain laboriously with sketching. Some famous painters are exhibiting pictures made with the camera and say they get a particular and peculiar pleasure in making pictures that way.

The limitations of photography exist in the individual. With the processes and means of control, the permission to add or eliminate, the right to produce according to mood and temperament, the present day pictorialist is encouraged to study art without being damned in advance by the admonition that when he transgresses the limitations of purely photographic means he ceases to be acceptable in any branch of art.

Too much stress has been put on the word photograph in pictorialism. We hold that what is before us is a picture or it is not a picture. It is to be judged that way. What matters to the critic whether the camera produced all of it, part of it, or the brush? If Mozart achieved a miracle of technique by striking the one note more than his fingers could encompass with a stroke of his nose; if Velasquez put dabs of color

on the canvas with his thumb; if Missonne uses part photography and part crayon; if Whitehead works up his prints till they are scarce photographic; if Eschague uses rosin and chalk and Keighley, carbon, and Kales ink, why should we be distressed or modify our judgment?

And with the access of freedom and the growth of art in photography, the gregarious instinct urges men and women to get together. The humans who make pictures with camera want to see one another at work, want to show how they work, want to see and want to show one another's prints. And so the Camera Club.

Camera Clubs begin with photographic objects. In the degree in which they maintain a view of the latter end and objective they continue to exist and thrive. When they degenerate or are modified into something else they succumb and presently cease to exist.

The causes that lead to such degeneracy are several. The assumption of too great an overhead. Getting more equipment, paying higher rents than a strictly photographic organization can afford. Follows a need of patrons, social members who want to play cards or dance or go on picnics, or even find husbands and wives instead of wanting to learn how to make and making photographic pictures. The dancing set, the card playing set in any camera club is about as good a financial asset as a boil on the neck is a comfort. The photographically inclined drop out or become half-hearted, and the social members finding their numbers decreased follow.

The amateur who uses the club premises to practice a desultory professionalism, the one who is always to be found in the club room hanging around day and night and using the equipment to an extent equal to the wear and tear of a dozen others, is a menace to club welfare. He maintains a pseudo popularity by being helpful and cheerful when it suits his purpose and by being insulting and hampering. He will generally be found to be a fair photographer, a fair dancer, and likely a very good card player.

The carking, jealous snap-shooter who cannot understand what a picture is, does not care to spend the time to learn, and holds in contempt those who do, is another of the What Pricers.

What then is the ideal qualification of a camera club member? Hard to tell all the qualifications, easy to enumerate the main ones.

He must be interested in photography. He must want to make good pictures He must have the spirit of clubbism. He must be satisfied with photography in that club and seek other pleasures elsewhere. He must, from the moment he enters the club's domain be an amateur. He must be ambitious to produce pictures which will raise the standards of his fellows and increase the esteem for his club. He must attend the club as a member not habituate it as a lodger. He must be (if you will accept the masculine as generic) a lady or gentleman. And reductum ad absurdum, he must pay his dues regularly.

The cost of a camera club need be very little but it must be paid in substance and spirit. The returns are marvelous.

PHOTOGRAPHY IN SCHOOLS

Over five years ago it was our privilege to start an aggressive campaign to have photography installed in the schools and colleges as an accredited unit. While neither credit nor encouraging information came to us we have the unbounded felicity of knowing that photography HAS been established in many schools and in some colleges, not merely as a pastime but as a real branch of the curriculum. Departments of Visual Education have done what we had hoped for. The men and women who had the responsibility of reaching the young mind in its formative period soon saw what aid photography could offer them, an aid which could be hoped for in no other way.

Now let the college professors awaken to the fact. Scientists are calling upon photographers to do work for them which the pencil, pen, and brush are unable to deliver, or, if expedients will do, can only produce at the cost of infinite labor and much time. These scientists speak to a photographer in academic terms, knowing their own needs definitely they expect the men trained to entirely different crafts to understand them. Naturally, the photographs are seldom satisfactory. We can hardly hope to train photographers in the abstruse sciences. We can hope to train scienists in the mechanics of photography. None should be permitted to graduate in botany, geology, astronomy, etc., without having qualified in the use of a camera, the development of a negative, and the production of a perfect print.

The one objection to our project would be that we are interested in the exploitation of what we propose. Is that a reason? What matter who profits in conjunction with those who are directly interested? And it must be accepted that those most directly interested are the scientists.



Cine Portraiture

In still portrait work the subject is warned against looking into the lens and his vision is focused on a point to one side, forward and above. The living, moving figure on the screen becomes a part of the audience, a member of the gathering when he or she looks at those also present. It is of importance to remember that the figures on the screen are just like actors on the stage. When talking to one another they must look at the individuals whom they address but in a subtle way they contrive to hold the audience by an occasional glance or more or less continual and embracing visual direction of the eyes. You will find that looking into the lens does not achieve this in motion picture making. The glance should be directed at a point a few inches above the lens. This will show on the screen in such a way as to make it seem that every person in front is being looked at. It makes for a direct, personal appeal. When the talking attachment is used it becomes of infinitely greater importance that the direction of the eyes be studied. One factor more has to be considered.

Talkies and Things

When Cine cameras were perfected that made it simple for the veriest tyro amateur to produce motion pictures something was started that has gone far and is going farther. Camera followed camera, each simpler than the preceding, daylight loading, spring actuated, electrically motivated, extreme aperture lenses, faster and panchromatic films, 16 mm film which gave let us say three times the running footage obtainable from an equal length of standard, reversible film that cut the cost of stock and labor in making the positive, color production by the simple expedient of putting a filter in front of the lens, and finally talking pictures.

I wonder if the average man on the street realizes the miracles that are being performed for him by inventors and manufacturers. I wonder if any of us stop to marvel at these things which are to be had for more money. So many dollars passed over a counter and there is put into our hands the means of producing magic that exceeds and transcends the deeds of the biblical prophets. Joshua made the sun stand still but could not recall yesterday. With a little box that might be put into a great coat pocket any of us can now perpetuate today so that it will be a living, moving, naturally hued record tomorrow, a year, ten years in the future. With a lantern and certain wonderful attachments we can press a button and see unfolded before our eyes yesterday, last year, ten years ago. Yes, and hear the voices speak of dear ones who departed and save in this wise can nevermore speak to us again.

But apparatus and devices, equipment and materials are not all that the producers offer us. Directions are plain, methods easy, and the technical work that calls for study is undertaken by experts who not only do it better but do it cheaper than we could in our own darkroom. It is quite the custom to expose a reel, mail it to the proper place in the carton in which it came, and get it back in a short time, without cost or care. The price of the film covering its complete finishing ready to project.

If, therefore, this department seems to dwell little on darkroom practice it is because Cine work has been reduced to the use of the camera and the showing of the finished reel on the screen. The intermediary operations interest too few to warrant giving space to that part of the subject.

This magazine has made unusual efforts to establish and maintain a magazine status and quality. It has studiedly avoided becoming a formulary, except when new formuli came into being. It seeks and

shall seek to give readers a view over the broad field of photography, in this instance of motion picture making. The advertising pages deal with merchandise and prices, here we are not interested in prices but very much interested in things and how to use them. What is new and likely to be useful to you, the reader, shall be spoken of in these columns. If the manufacturer has something to tell of something he has to offer and it be for the reader's benefit not the exploitation of his product, this space is open to him. Constructive, educational text only is acceptable.

What particular subjects the reader may desire he is invited to suggest to us and we promise to supply him as best we can, whether it be making scenarios or record views, baby-pictures or rushing waters, splicing of film or lubricating of mechanism. Tell us what you want but try and want something that others want, also, for this magazine belongs to thousands of you and the editor is damned for dealing with matters that do not interest every one of the number. Witness the reader who cancels his subscription because a short article appears dealing with making a motion picture of the baby. He asserts, with conviction and bitterness that he is not interested in babies. Try and want something that can be written in the available space. We cannot print elaborate scenarios in departmental pages but we can refer you to sources where you may find what you desire, and if the demand become of sufficient dominance may even publish playlets for you.

Personally, I want you to help me make this department as you have helped me make the body of this magazine. I'll gladly do the work, carry the burdens, scout, fetch and carry. You lay out the route, choose the objective, and in order that you may be as helpful to others and to me as you would have others and me be to you, give a care to thinking before you write, or writing what you mean, and please not too mean at that.

Panoraming

To my mind there is no less interesting, more annoying effect than that known as panoraming. Still the owners of cine cameras will do it and it may be well to tell them what not to do on this head. Do not try to panoram with the camera in your hand. Use a tripod with a revolving top and a convenient handle. The effect of a scene unwinding itself and gradually slanting upward or downward till lost in the frame is not naturalistic. Do not panoram a person walking unless you keep that person steadily in the same spot in the frame. The background is to show the motion. A subject that gains and loses, erratically seems as if racing with the context. And, strictly on my own responsibility, don't panoram at all.

Reflector Values

The most brilliant reflector is, of course, the mirror. It is valuable in spotlight effects and where very diffused light must be nursed into giving some detail on the shadow side. Care must be exercised that the overstrong reflective quality does not kill all modeling, however, and that disagreeable double lighting is avoided. Painters of the modern school use double lighting by intention and it is praised by those who like that sort of thing. We have seen motion pictures with strong light from two opposed sources that were very effective but unless the action and situation calls for it why should that expedient be resorted to? Next to the mirror the board painted with aluminum or better plated with silver foil is to be recommended. It is not generally known that zinc white reflects much more actinic light than other whites and we have tested and proven that a board painted with zinc white and when dry coated with aluminum paint is by far the best of all reflectors. The light is thrown back with just the right intensity but somehow softened and diffused. Moreover it has gained the ability to soak that mellowed light into the deeper shadows without casting cross shadows of its own. In mixing the aluminum paint it is well to keep in mind that too thin a mixture will streak and too thick cake and powder off. With all amyl acetate or ethyl acetate mixtures work fast and do not go over the same spot twice until the first coating is thoroughly dry. We suggest adding a few minims of castor oil to the so-called banana oil medium that is used with all bronzes. It helps to brush out smoothly.

Association News

CHARLES AYLETT, 96 Yonge St., Toronto, Ont., Can., *President*
D. D. SPELLMAN, 4838 Woodward, Detroit, Mich., *1st Vice-President*
GEORGE D. STAFFORD, Chicago, Illinois, *2nd Vice-President*
J. W. SCOTT, 205 W. Fayette St., Baltimore, Md., *Treasurer*
L. C. VINSON, 2258 Euclid Ave., Cleveland, O., *General Secretary*
W. E. DOBBS, Buick Motor Co., Flint, Mich., *Chairman Com. Section*
NELSON L. BULKLEY, 855 W. 5th Ave., Columbus, Ohio
Chairman N. P. E. C.

Able Instructors for Summer School

Applications are now coming in from non-members of the Photographer's Association of America who wish to attend the summer school at Winona Lake and take either the commercial or portrait course or both. Some of the applicants are women.

Heretofore most of the applications have come from members of the association who wished to be registered before the limit for classes was reached.

The limit of each class in Charles W. Howson's Commercial course is 50 students. The general class in this course opens June 23rd and runs for two weeks. The advanced class opens July 7 and also runs for two weeks. Tuition for each class is $50 or for the two classes $75.

Mr. Howson will instruct the classes in important subjects.

Two of his lecturers will be Earl C. Roper, commercial photographer of Philadelphia, and LaVern T. Ryder, photographer of the Barber-Colman Company, Rockford, Ill. Mr. Roper will lecture on illustrative photography, for which he is excellently equipped. He will explain the present vogue for photographing scenes and objects from new and surprising view points and for working out unusual backgrounds and lighting.

In the East he has had excellent opportunity to see the development of this form of commercial art and is familiar with the methods used by the good photographers to obtain the exceedingly novel effects that are seen in photographic prints and in magazines, newspapers and direct mail matter.

Mr. Ryder is noted particularly for his microscopic measurements by means of photography.

In machines where great precision is necessary in operation, the parts have to be finely and accurately cut. Some of these parts are so small as to be hard to see with the naked eye, yet they have to be measured. To measure them accurately with a rule or a micrometer is impossible. For Mr. Ryder it is common practice to correct parts to 1/10000 of an inch and he discovers errors very much smaller and corrects them.

He is also an expert in industrial photography and medical photography.

Registration for Will H. Towles' Portrait class is also progressing well and the indications are that there will be more applications than can be taken care of within the limit of 84 members. This course opens July 28 and runs for four weeks and the tuition is $75.

Mr. Towles has chosen his faculty this year with the same success as in previous years. He will instruct the class in composition, lighting, posing, studio arrangement and other important work and will give instructive criticism of the prints made by members.

In the dark room will again be Earl Williams of the Townsend Studios, Lincoln, Neb. Mrs. Martha Pyke Holling will be in charge of color work.

The secretary of the school this year for both courses will again be William O. Gerdes of the Pirie MacDonald Studio, New York, and the manager of equipment and materials will be Harry M. Atkin of Providence, R. I.

Program for Convention

This year the national convention of the Photographers' Association of America will be distinctive. In celebration of the fifieth anniversary of the organization a number of unusual features have been arranged for.

One of the most interesting will be the special message sent to the convention by President Herbert Hoover and Canadian

Prime Minister W. L. McKenzie King, commenting upon the marvelous progress made by the association in the fifty years of its life.

D. D. Spellman of Detroit, first vice president, representing the portrait photographers, and Wallace E. Dobbs of Flint, Mich., chairman of the commercial division, are working out splendid programs for the portrait and commercial meetings. The programs are so planned that members may hear the addresses which will do them the most good in their special lines and they may also attend the social functions.

On its fifieth anniversary the association has invited non-member photographers to attend the convention. This is part of the plan for broad hospitality on this occasion.

Regional associations are aiding to make the national convention a remarkable success. The organizations which have voted to hold no regional conventions this year so that members may attend the national convention are the Ohio-Michigan-Indiana Association, Minnesota Association, Missouri Valley Association and the Wisconsin Association.

Committees are working hard to make the exhibition of portrait and commercial photographs the largest and finest in the history of the association.

Manufacturers and stock houses have taken all available space for their exhibits, showing recent progress and the most modern equipment and methods in photography.

One of the unique exhibits will be the photographs of mothers and children who win prizes in the $20,000 contest.

Another exceedingly interesting exhibit will be the old photographic apparatus used in the early history of photography. Much of this comes from the Smithsonian Institute in Washington.

The Milwaukee committee, under the leadership of Julian Stein, is handling local arrangements splendidly and planning a good time for all who attend.

The several conventions held in Milwaukee have been the largest in point of attendance. It is believed that the coming convention will establish a new record.

The program as worked out by Mr. Spellman and Mr. Dobbs is as follows, subject to several additions, to be announced later:

Program, Milwaukee Convention July 21-24

Opening of manufacturers' exhibition.

Musical program in arena.

Organ recital in convention hall.

Opening session of convention, with all officers, president of the Ladies' Auxiliary, chairman of standing committees and past presidents on the platform, Julian Stein, chairman of Milwaukee convention committee, presiding.

Introduction of President Charles Aylett and turning the gavel over to him.

President's address.

Presentation of life membership to Past President John R. Snow.

Announcements.

Addresses and Demonstrations

What the Advertising Campaign Has Done for the Photographic Profession—Charles D. Kaufman, the Kaufman & Fabry Co., Commercial Photographers, Chicago.

Progress of the New Four-Year Organization Plan—D. D. Spellman, First Vice President, Detroit.

Result of Survey of Photographic Profession by P. A. of A.—M. S. Knight, Vice-President, Erwin, Wasey & Co., New York.

Business Management of Photographic Studios—Charles K Harris, Public Accountant, Detroit.

Demonstration, Photographing Men — George J. Kossuth, Wheeling, W. Va. Art Institute.

Reception Room Talk and Demonstration under the direction of Mrs. Will M. Towles, Washington, D. C., assisted by eight able receptionists from various studios.

Demonstration, Photographing Children —H. F. Windhorst, Operator and Manager, Craine's Babyland Studios, Detroit, Mich.

Some Problems and Profits of the Small Studio—Fred L. Roy, the Roy Studio, Peterboro, Ont.

Demonstration—Alfred Cheney Johnston, pictorial and fashion photographer, New York.

Salesmanship Applied to Photography

—Harry C. Heffner, Detroit, Sales Manager and Lecturer.

A Discussion of Practical Means for Improving Commercial Photography — Charles Fabens Kelley, Dean of Art School, Chicago Art Institute.

How to Build a Large Commercial Photographic Business—Charles D. Kaufmann, the Kaufmann & Fabry Co., Commercial Photographers, Chicago.

Special

Operating room demonstration—Will H. Towles, Washington, D. C.

Printing Room Demonstration — Earl Williams, Townsend Studios, Lincoln, Neb.

(The printing and dark room demonstrations will be in separate rooms or booths and will be open before 10 A. M. and after 4 P. M. each day.)

Entertainment

Officers reception, dancing.

Banquets—Commercial Division, Ladies' Auxiliary, Amalgamated, Associations, State Associations and others.

Formal banquet.

Local Club buffet dinner and dancing, bridge for the ladies, under the auspices of the Milwaukee photographers.

Master Photo Finishers *of* America

A. J. Cunningham, President 102 Liberty St., Utica, N. Y.
William Burton, Vice-President 216 N. Kirkwood Rd., Kirkwood, Mo.
Fred. B. Fountain, Treasurer 483 Main St., Middletown, Conn.
Guy A. Bingham, Manager Box 1020, Rockford, Ill.

Territorial Vice-Presidents

South-Western States: Albert Hansen, ... 1122 Howard St., San Francisco, Calif.
North-Western States: Edwin Mayer 181 Ella St., Portland, Ore.
Mid-Western States: W. H. Jennish Box 597, Waterloo, Iowa
North-Central States: John H. Seamans 1953 E. 71st St., Chicago, Ill.
South-Central States: John H. Hammond Box 650, Meridian, Miss.
South-Eastern States: Elon C. Robison 488 Central Ave., Petersburgh, Fla.
Great Lakes States: R. J. Wilkinson 125 Michigan Ave., Jackson, Mich.
Dominion of Canada: S. C. Atkinson 1924 Rose St., Regina, Sask. Can.
Central States: J. E. Leitzell 1510 Broadway, Mattoon, Ill.
New Jersey-N. Y. C.: Anthony Barber 378 6th Ave., Newark, N. J.
New England States: Lee Paulmann 65 Laurel St., Bristol, Conn.
Mid-Eastern States: Walter J. Houpt 828-30 Phineas St., N. S., Pittsburgh, Pa.
Central Coast States: Walter W. Hicks 3825 Georgia Ave., Washington, D. C.
Eastern Canada: D. A. Lynn 1570 Dundas St. W., Toronto, Ont., Can.
Western Canada: S. C. Atkinson 1924 Rose St., Regina, Sask., Canada

SPRING

This reaches the eyes of the craft at its most prosperous season. I doubt whether the busy finisher will take time to read it or feel the need of so doing when the cash register is singing its merry song without outside assistance. Perhaps the busy finisher may feel he doesn't need his association either when so much money is pouring in, all through his own efforts.

The conditions under which he is thriving, the profits which are accruing and the stimuli which affected the public to taking pictures came and come through all the year from the activities of the organization and from what the public read and get from photographic periodicals.

This is not an advertisement for the Master Photo Finishers or Camera Craft because neither need this sort of exploitation. But it would seem that in enjoying the fruits of a careful planting and a sedulously guarded blossoming, those who get the fruit should continue to watch and nurture the tree.

If you are making more money than ever think more highly than ever of your local and of your national. You may need it to maintain your prosperity, and if you are not doing as well as you should the evidence is right there that you have not a strong enough organization or a live enough one to get the good that should come to you.

I have heard a hundred arguments against organizing, and have read a few. They were all based on prejudice, spite, or ignorance. They were all the crassest bunk. A man who leaves his local because another member is not square is burning his house down because the plumbing smells badly. The fellow who condemns organization because his local is not effective is crying down medicine because his doctor is a quack, or denying religion because his minister is a hypocrite. Let the carker prove his mettle and cure the ills, correct the evils, make his local strong and effective.

Perhaps no one in all the world has less selfish reasons than I for boosting trade organizations. I am out of business. We depend not on commercial bodies for our circulation. Our readers are among the unaffiliated as well as the members, among the rank and file of every trade and profession, and among thousands who have their work

finished as well as those who finish them. Personally the kick of life is in furthering so good a cause and it is quite exhilarating to think that in a small way I am really able to help a good cause.

The coming convention should be the biggest and most potent in the history of the craft. The manufacturers are making extraordinary efforts to stimulate amateur business for themselves and they cannot make a dollar without starting a dollar rolling toward your till. The convention will show what progress finishers have made toward equipping and qualifying themselves for better and bigger business. It will help them to qualify and equip by showing them HOW.

To me the lectures and demonstrations are wonderful factors of improvement and advancement but the manufacturers' exhibits are a University education. I not only see what new things are being made but see those things in that peculiar mood which comes of being in a crowd. I am rendered more sensitive to influence and receptive to instruction. No salesman ever sold me anything at my place of business with the ease with which he lands me at a trade fair, or convention.

This is meant for the manufacturer. Make better machinery, make more and make it higher priced. Help put our industry on a plane where investment is inescapable and so that the great efficiency of machinery precludes the washtub and cellar worker from starving himself to death while he spoils our business. Do not scheme to put cheaper devices on the market but concentrate to give us more effective machines that will take care of quality and volume.

This being up to you, realize that we are your consumers and come to us in your most open-hearted mood and let us see all you have to show in space of sufficient size to let us breathe. There is no fun in standing on one anothers toes or having our fellows stand on our toes. The division of space into booths is merely to establish a unit of measurement.

The convention will make more money by that and so will you. The prosperity of the association, the success (financially) of the convention is all to your benefit as well as ours. The relationship of buyer and seller is not antagonistic but cooperative. Let both realize this. Let all act accordingly. And by all means let us work for a record breaking convention.

Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

President, C. M. Coffey.....Raleigh Building, Portland, Oregon
Vice President, Harry Vinson.....Bellingham, Washington
Secretary, C. F. Richardson.....Milwaukie, Oregon
Treasurer, Sam Walters.....Bushnell Studio, Seattle, Washington

Preceding the Convention

A meeting of the directors convened at Centralia and Seattle Sunday and Monday, respectively, for the purpose of whipping into final effectiveness the plans for the convention management as well as to shape the program. Mr. J. H. Gensler, Chairman of Hilites and the Membership Committee reports his campaign for membership drives has virtually been completed. The first broadcast will go out shortly and no doubt before this reaches the eyes of the members and lay readers, will have reached them.

We are practically assured that Mr. Spellman of Detroit, Vice President of the Photographers Association of America will attend our coast convention and address us.

The Master Photo Finishers of the Northwest cooperated in the above directors meetings and as a body and individually are always to be counted upon as allies and sharers of the destinies of the P. I. P. A.

It is good to be able to report that even at this early stage of our projects all except three booth spaces have been sold and no difficulty is anticipated in disposing of them. From a Manufacturers' standpoint this convention is already an assured success.

Nothing is left to engage our attention from now on but details, except the getting of members. We want every photographer in the territory of this organization to know what the P. I. P. A. has to offer and to convince him or her that business acumen and personal interest both point to the need of his joining us. Every member should be an active canvasser. Mr. Gensler may be consulted on the most effective ways and he is always at the service of any of the fraternity who want advice or help in getting a local started or its strength increased.

Attendance at the convention is going to be assured by the merits of the program. It shall be composed of features that mean financial, professional, efficiency, and social betterment. Wait till you see what has been gathered for you.



Ye Editor Retaileth Newes of Ye Profession and in Quaint Italics Titallateth Ye Sphynx with Hys Quill



President Charles Aylett

Some men sling surnames about with frivolous abandon. I never developed the faculty of calling a man by his first name unless I liked him a little better than I like most, and my mind caresses the name Charley when I think of our National Photographers President. Charley has a way of doing what he undertakes with a modesty and quiet that makes the thing count and not himself. He speaks with gentle assurance bred of knowing his subject and carries with him the hallmark of an English gentleman. This unneeded ecomium and the picture that greets you are here to help make you convention conscious. Charles Aylett will be disappointed if he cannot meet you at the next gathering of the clans.

Photographers' Association of Southern Oregon

Photographers' Association of Southern Oregon held their regular meeting in Medford on April 15th with a banquet at Hotel Medford at 7 p. m., followed by a business session. The newly elected officers are: May King Conradi, Klamath Falls, president; P. A. Brainard, Grants Pass, vice president and A. J. Anderson, Medford, secretary-treasurer.

W. H. Gore, Medford banker, addressed the photographers on business management, finances and banking. Mr. Gore said in part that a community cannot be successful without succesful business men and recommended the budget system of expenditure.

Organization went on record favoring budget system and secretary was instructed to write General Secretary L. C. Vinson for outline of budget plan for the photographic industry.

Future policy of organization was outlined and in the opinion of all present it was the best meeting since its organization. Next meeting will be held at Klamath Falls on May 13th, where plans are now being made for speaker and entertainment as well as exhibit of portrait and commercial work.

Clark Thomas

After years of making beautiful pictures, preceded by large activities in the motion picture game, Clark Thomas has settled down to making the subjects of the camera more beautiful. Doraldina products are beautifiers it seems and Clark heads the company which makes them. The ruby lip, the shining eye, the damask cheek, the velvet skin. Color plates do your darndest, Doraldina can outvie your pigments and Clark Thomas may be said to be making moving pictures in color.

Greetings to The
Professional Photographers' Association
of Great Britain and Ireland

from The
Photographers' Association of America
in celebration of its Golden Anniversary. 1880-1930

HER PHOTOGRAPH

Here is her photograph
Just as she smiled,
Just as she was
As a gay little child.

Here is her picture,
A school-girl of ten.
Oh, she was lovely
And radiant then!

Here is another
To mark what has been—
This shows her wearing
The charm of sixteen.

Cap and gown picture,
The college days o'er—
Can you remember
That dress which she wore?

Now comes a young man
To walk at her side—
Here is the picture
Of her as a bride.

Swift are the changes
Which come with the years,
The bud none remembers
When bloom-time appears.

Yesterday's glory
Is lost to the eye,
The past is forgotten
As time rushes by

But in these pictures
The lost charms still live
And to her children
Her childhood they give.

Here we have stored
Her life as a whole
And captured the glorious
Growth of her soul.

Time never turns backwards
Its old charms to give;
In photographs only
Can yesterdays live.

© Edgar A. Guest

When President Aylett goes to England this is the Greeting he will carry to our brother professionals. Could it be better chosen?



Dr. C. E. K. Mees

It should be laughably redundant to tell our readers of what the Eastman Laboratories have accomplished and given to the cause of scientific photographic knowledge. At the head of those laboratories Dr. C. E. K. Mees has gathered about him and ably directed a corps of physicists who have full share in the achievements but who proudly accord their head honors his modesty decries. Oddly enough it will be noted that between the extremes of his initials C and M is EK. He was meant for the place he occupies from birth, it would seem.

Northern California Division

On May 9th, the highways from points north, south, east, and west of the inland city of Stockton showed a caravan of machines carrying photo-finishers to the second Spring meeting of the craft. The meeting was held at Wilson's, preceded by one of Wilson's dinners, and after the inner man had been regaled D. A. Sargent spoke on Accounting For the Photo Finisher. Albert Hansen, Territorial Vice President, spoke on Building a Large Finishing Business, and illustrated the discourse with slides. This sort of regional activity is what is keeping the National strong, and this sort of strength is what must be depended upon to make the industry stronger. It was a good meeting. Good results must accrue from it.

The Field Exhibition

Avery Edwin Field and Charlotte S. Field exhibited the handiwork of their palette and camera from May 1st to 15th at La Casa de Manana, Berkeley. On the afternoon of the opening day an informal tea welcomed the invited guests to a preview. The pictures gained the highest ecomiums and those who may be presumed to know say another art center is forming in the college city.

Mrs. G. W. Hance Dies

The many friends of George Hance and the equally numerous friends of his lovable wife will hear with profound grief of the death of Mrs. Hance who passed on after a long illness Saturday May 3rd in Detroit. The lady will be missed from the public organizations and charitable institutions where she figured so actively. This voices the condolences of thousands to the bereaved husband.

Alfons Weber III

The many friends all over the earth will be saddened to hear that Alfons has been confined to bed for many weeks, and is now at the Mayo Brothers for treatment. A local injury to one of his legs developed into a clotted blood vessel and the complaint became aggravated with use of the limb. We hope that before this goes to press we shall be able to record complete recovery of the eminent pictorialist.

Nicholas Haz Classes

It has long been the ambition of that distinguished pictorialist, Nicholas Haz, to gather about him groups of talented men and women and train them in the photographic form of expression. He sacrificed much, in fact gave up his studio practice to satisfy this ambition. Now he is happy in having achieved his objective. The Haz groups are being organized in limits of fifteen if we mistake not and amateurs and professionals are offered the advantages of intensive instruction under a master who was a painter of accepted standing before he became renowned as a photographer. The summer sessions are being held in Gloucester, Massachusetts, where Mr. Haz may be addressed at Rocky Neck, Baxter Cottage. And we advise writing now.



PHOTOGRAPHIC DIGEST

Edited by H. D'ARCY POWER, M. D., F. R. P. S.

Bright Prints from Flat Negatives

This is a valuable paper of great practical importance to everyone who travels much and is continually finding the conditions here to be remedied. I am in very general agreement with the procedure given but it is interesting to note that some of the writers conclusions are not supported by the experience of others. For example if enfeebled light action made it impossible to overcome the enertia of the latent image in the shadows how could we make a good enlargement with a pin hole, which we certainly can. Again it is stated that after bleaching with the chromium solution the color must not be discharged by means of a metabisulphite, yet D. Charles in a paper in the B. J. P. of June the sixth gives experimental evidence that it has no effect, and the same paper maintains the like in regard to the kind and quantity of illumination. It is evident that in this very important field of every day practice there is work for our Photographic research laboratories who could readily settle a number of points that are now more matters of individual opinion than ascertained scientific fact.

Every photographer has produced flat negatives at some time or other during his career, but, unfortunately, not infrequently, they are the very one which would be most worth saving if possible. Here I speak, of course, as a publisher to whom, sometimes, repetition of those negatives is impossible. The method outlined here may be relied upon to give a bright print from practically **any** negative.

It may be laid down at the beginning that nothing can beat the enlarger for brightening up a feeble negative. No doubt, with special materials, manipulation and precaution, an excellent contact may often be obtained from a worthless-looking negative: but apply those materials, etc., to the print produced through the enlarger and you have a result ten times better still. That this is so every time cannot be denied. The primary rule, then, in dealing with thin negatives is to run up an enlargement.

When enlarging, the contrast may be increased by (a) cutting down the light; (b) stopping down the lens; (c) use of an extra-hard paper; (d) use of a hard-working developer—a thing rarely thought of, but important. With regard to (a) and (b), however, it must be remembered that after a certain point, which will be found by trial, further stopping-down and diminution of light-power will result in a print less, and not more contrasty. The explanation of this is, possibly, that the light-action then becomes so feeble as to be unable completely to overcome the inertia of the emulsion of the paper, and precipitate a sufficient depth of silver in the shadows. An actual example may make this clearer. Using incandescent gas as the illuminant, the maximum contrast when enlarging from a post-card sized negative of normal density, will be obtained at a size not exceeding whole-plate, and, using a lens of focal-lenth 8½ inches, at the size of aperture denoted by the scale mark f/11. By several trials, I have found that these conditions ordinarily give a sufficient deposit of silver in the shadows and a minimum deposit in the high-lights; which, for a thin and weak negative, is just what is wanted. If now we open up the iris to mark f/8, and cut down the time of exposure, we get a lessened contrast, because the high-lights are now slightly veiled over. If, on the other hand, we stop down to mark, say, f/22, we also get a lessened contrast, but here it is the shadows that will be lacking in sufficient deposit of silver. In the first case, the excess of light at f/8 has penetrated the high-lights. In the second case, the exces-

sive feebleness of the light-action not only has not penetrated the high-lights but has not sufficiently overcome the inertia of the paper to deposit a sufficient quantity of silver in the shadows. If, for some reason, the lens has to be further stopped down, or the degree of enlargement increased, it will be necessary to increase the light-strength slightly to compensate for this. Of course, in enlarging, the ratio of f-values, etc., no longer holds good.

Two excellent papers for the first enlargement will be found in Criterion Extra Hard Bromide and Kodak Contrast Bromide, the speed of which adapts them perfectly to enlarging. Before exposing the actual sheet, take a test at varying lens apertures, and note down those apertures. Thus it will be seen which aperture gives a maximum contrast, and, of course, the exposure correct for that aperture. As the print will be intensified at a larger stage, exposure will be given on the short side, in proportion 5:4; so that, if 5 seconds be the minimum correct exposure for a resultant print of proper density, we shall give four seconds instead, and so on in proportion.

A developer giving great contrast, and very suitable for use with papers is the following:

Hydroquinone-Formaline

(Based on B. J. Almanac Formula.)

Hydroquinone	130 grs.
Soda sulphite	6 ozs.
Formaline	3 drs.
Potass. bromide (10 per cent in sol.)	1 oz. (fl.)
Water to	20 ozs.

This will be used, of course, at 65 deg. and development will be kept decidedly on the thin side, so that the print at the end will be "pale"; it must be so, although the contrast, so far as it goes, will be there. After developing the print it should be rinsed (a wise precaution with hydroquinone developers), fixed and thoroughly washed, as usual. It will now go through the chromium intensifier. It will be seen now why development must be kept on the thin side. The thinner the original print, and the correspondingly greater the degree of intensification (controlled by the amount of light-exposure given to the bleached print) the greater the resultant contrast.

Chromium Bleach Bath

Potass. bichromate (sol. 1 in 20)	2 parts
Hydrochloric acid (pure, sol 1 in 10)	1 part

No water to be added

After bleaching thoroughly in this, the yellow stain is washed out with water only. Potass metabisulphite must not be used with this particular process in hand as it appears to impede the light-darkening action which is about to take place.

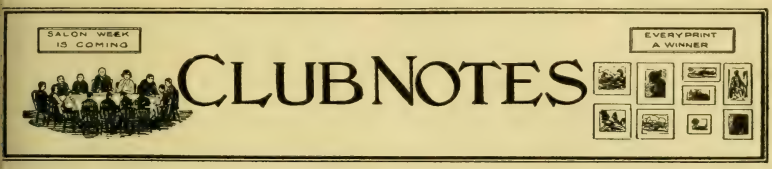
All trace of the yellow stain having disappeared, the print is placed in a dry dish, to which, being itself wet, it will adhere, and exposed to strong, **direct** sunlight for from 3 to 10 minutes according to the degree of intensification required. At the end of that time the image will be seen to be partially re-developed by the light-action itself. Let the sun play full upon the print, and remember that any shadows falling across the print from overhanging projections, etc., etc., will give rise to a band of uneven density later for the darkening starts immediately the sunlight falls upon the paper. The print is now flooded with **strong** developer and developed up to finality. Any good M. Q. developer will do, and the presence of potass. bromide in it has never done any harm, in the writer's experience at any rate. The print should be now extremely vigorous and of perfect density. A little practice will soon tell how deep the print should be before intensification, as also how long the daylight exposure should be for the bleached print.

On comparing this final print with an ordinary one the sharpening up of the contrasts will be surprising. If more than one print is required, this final print may be copied upon a process plate. Where duplication in this way is foreseen from the start, keep the development of the original print, before intensification, much more on the thin side, so that after intensification the print shall be devoid of any deep deposit. The best print for copying from is "light and bright" with no deep shadows containing buried detail.

Should the print, even after intensification be still not sufficiently contrasty,

may be copied on a process plate, and this plate developed with the hydrochinone formula given. Further contrast still, if required, would be obtained by printing this copy negative again upon a contrast paper. It may be safely asserted, however, that no negative would ever cause matters to be carried to this extreme. Nevertheless its possibilities are there if required.

It may be added that, although the process sounds involved and lengthy on paper, it will be found to be very speedy, simple and certain in practice. Also in what has been said the case has been considered of the negative which, while ghostly, is valuable and well worth saving. I do not suggest the process as a method of saving negatives which could, with little trouble, be re-taken. B. J. P.



Forthcoming Exhibitions

June, 1930. Madrid International Salon. Secretary Real Sociedad Fotografico Calle del Principe, 16, Madrid, Spain. Closing date May 10th.

June 29th to July 20th, 1930. All American Salon, Los Angeles Camera Club, Fred. R. Dapprich, Chairman, 108 Stimson Building, Los Angeles, California. Closing date June 20th.

July 10th to 24th, 1930. Trondhjems Kamera Klub, G. Schulerud, secretary, Gudes gt. 8, Trondhjem, Norway. Closing date June 20th.

September 1st to 25th, 1930. Second Pacific International Salon of Photographic Art. Address Albert Jourdan, Secretary, Portland, Oregon. Closing date, July 15th, 1930.

September 13th to October 11th, 1930. Royal Photographic Society of Great Britain, 75th Annual Exhibition. Address H. H. Blacklock, Secretary, 35 Russell Square, London W. C. 1, England.

The Pittsburgh Salon

Ralph Bonwit is a particular friend of mine. He is all that one could wish in a friend. And he can make pictures and write about them in a masterly way. But we needn't agree with all his criticisms. His comments on the individual prints at the Salon may or may not be correct. We didn't see them. His deductions are occasionally faulty. When he says that one of the judges is a famous portraitist and therefore might be depended upon not to permit a good portrait to be turned down and then asserts most of the portraits were just short of rotten, he makes an inference that the distinguished juror who would not allow a good picture to be turned down would permit a poor one to pass. Perhaps Ralph doesn't care for portraits or expects too much of the pictorial in just faces. Anyway, we will bank much on the fact that with whatever weaknesses or faults Pittsburgh still maintains its high place amongst salons and probably did hang the best collection of the year.

Cleveland Photographic Society

If anyone can beat the April program let us have it to emblazon in golden letters in these columns. A print night with sixty-five prints from thirty-five members to start the 1930-1931 Salon season with some home criticism and help. An illustrated lecture by the mayor of an Ohio city who takes pictures and makes lantern slides and movies. A night of fun without dancing or cards but of a pohtographic nature: To-wit, the auctioning of photographic materials and equipment no longer needed by the members. They sell what they don't want and buy what they need and a good time is had by all, without card-cunning or foot-skill. A world traveler with his movie projector and his talk on his experiences in the field from Scandinavia to South Africa. A school of photography which is largely attended by professionals as well as amateurs. Demonstrations by men who know their stuff and are familiar with the English language. Cleveland, we are proud of you.

Newark Camera Club

This is a strictly photographic club. It probably is the most intensively so in the country and the last report shows a surplus of several thousands of dollars. Without card or dancing parties the members succeeded in buying a valuable house and the land whereon it stands which they occupied from basement to attic. This property has recently been sold for a good figure thus adding to the capital of the organization. The strength of the Newark lies in being so exclusively photographic. It has gathered and is gathering to itself men who are interested in photography and who from the enthusiasms of that interest stick together for years, who are in a position to pay their dues, who spend what money might be needed for new decks of cards, chips, and tally books, dancing pumps and jazzbo music, in photographic supplies, instead. The 42nd annual election resulted in the selection of the following officers.

William L. Woodburn, President; Chester B. Kohn, Vice President; Louis F. Bucher, Secretary; Julius F. Graether, Treasurer (Reelected). Board of Trustees for term ending 1933: Charles J. Barkhorn, Perry R. Smith, Frank J. Hall. Reelected to fill vacancy 1932 Henry C. Brewster. To fill vacancy 1931, Marius H. Petersen.

Fort Dearborn Club

April was a good month and May a better. Exhibitions of members' prints and loan collections as well as one man shows on the walls and talks by men of national reputation. The Grand Prize at the Chicago Beautiful Exhibition went to member Morris Gurrie. Many of the awards were captured by Fort Dearborn members. They are intensively and intensely photographic, the members of this club. Note the list and note the names:

Climate—First, H. K. Shigeta; H. M., Longwell, Purin (2), Wright.

Public Conveniences and Utilities — First, M. Gurrie; H. M., Longwell, Shigeta, Weber.

Health and Recreational Facilities — H. M., Alfons Weber.

Protection and Safety — First, Leonard Purin.

Unique Features—First, Leonard Purin.

Rural Chicagoland—First, Elaine Kern; H. M., George Wright (2).

Scenic Beauty — First, H. K. Shigeta; H. M., Thorek, Longwell, Purin, Weber.

Street Scenes—First, Alfons Weber; H. M., George Wright (2).

Aside from these prize and honorable mention prints, numbering twenty-five, fifty other prints, the work of fourteen members, were hung.

Los Angeles Camera Club

We noticed for the first time that our Los Angeles club is also entitled to the degree of Inc. Gee but I am in on a number of corporations. The Developer tells of several print exhibitions, talks on photographic subjects, and cine evenings. There was one outing specified as a beauty spot and adapted to picture making. The Cindrich One Man Show hung in April and favorable comment reached us away up here in the frozen norths of San Francisco. New members attracted by the active and specialized photographic interests are coming in. The main topic just now however is the All American Salon.

Portland Camera Club

It is good to be remembered at so long a range and still there is a matter for regret when receiving an invitation one cannot accept. From E. Roy Monroe, secretary of the above club, I received a personal invitation to attend as a guest, the annual banquet of the organization. This affair was in connection with the Salon. Portland, Maine's activities in pictorial photography loom large in America. If but we could attend and meet some of the kindly fellows whom we know only by name and pleasant associations their names connote.

The new officers have been elected and installed and a most affable and able president is succeeded by a most enthusiastic amateur who always and also had the welfare of the club at heart. The list follows:

President, John C. Eriksen; First Vice-President, C. A. Love; Second Vice-President, M. K. Curtis; Secretary, Evelyn Young; Cor. Sec., Martha J. Belvel; Librarian, W. L. Paxson; Treasurer, Albert B. Stephens; Directors, Chas. A. Bryant, Carl W. Rabe, Lloyd McFarling, C. E. Mertins.

The May program is unusually attractive and it is pleasant to say was well received and carried out.

1-31, Exhibit from Washington, D. C.; 1. Bridge Party; 4, T. C. C. Meeting; 6, Directors' Meeting; 11, "El Rancho de las Rosas"; 13, Business Meeting; 20, Whist Party; 25, Mountain Play; 27, Dance

Los Angeles All American Salon

With all the prestige of previous chievement the All American Salon confidently invites pictorialists to send their est this year. The Los Angeles Camera lub seeks no notoriety through startling nnovations. An assuredly able and fair ury will pass on the prints and the anging will be such as protects the pubc against medocrity and equally proects a number of good photographers gainst the effects of their own faulty election. Many an artist has picked the east meritorious of his works and been aved by competent judges from exposng himself. And, most important, pictorial hotography shall have its standards jealusly guarded. The last day for receivng prints will be June 15th. Do not forget this. With whatever influence I may ave on my friend's resolutions, let me t this time exert it to induce a liberal ending and a worthy selection. Address red R. Dapprich, Chairman Salon Comittee, 108-113 Stimson Building, Los ngeles, California.

Chicago Camera Club

The second Salon was another success nd that all were satisfied with the jury evinced by the statement in the Exosure that Messrs. Bing, Fraprie and elders made more friends and increased ne enthusiasm of old ones by their able nd fair judgment. The Dr. Max Thorek eries of medals were awarded as follows: Gold—To Valentino Sarra, A. R. P. S., lew York, for "Head of a Young Man." ilver—To Alexander Leventon of Rochester, N. Y., for his "Portrait of a Russian Boy." Bronze—To J. Capstack, F. R. '. S., of Blackpool, England, for "South Wind." To F. E. Geisler of Beechhurst, ong Island, N. Y., for "The Fairies." o A. Kono of Los Angeles, Calif., for Three Gulls." To John Skara, A. R. P. S., hicago, for "The Roundhouse Hostler."

The Royal

Thanks to our lack of native enterprise in such matters we must look for our highest distinctions from abroad. We have no National Salon and when smugged up on American acceptances feel the urge to achieve a Royal hanging, and perchance the glory of mention in a British catalog. All honor to the Royal which maintains its rights by merit and justice. Time was when we had an ambition to see an American National Society, a central, concrete club like the Royal to which the Associated Camera Clubs should look as to a center. That dream is still a dream but it looks as if the greater encouragement toward its consumation into a reality would come from the Royal which some day will establish itself in some form, branch or extension, on this side of the water. Thanks to a distinguished member of the Camera Club of New York there is an endowment being held in London for the purchase of outstanding prints of the year in duplicate, one copy to be hung in the club rooms in Russell Square and the other to be sent to America when there exists a suitable place to hang it and a suitable organization to care for it. As matters stand the Royal Photographic Society of Great Britain is, as we long ago termed it, the International Photographic Society. All nations contribute to its membership.

Dresden International Congress

The Eighth International Congress of Photography will be held in 1931 in Dresden. It will convene on Tuesday, July 28, and adjourn the following Saturday, August 1. Dr. C. E. Kenneth Mees, Kodak Laboratories, Rochester, N. Y., is the secretary of the American Section, Commission Permanente.

Karl Baumgaertel

We received the first visit in a long time from Karl recently. He gladdened us with the news of a highly complimentary estimate of his one man collection hung at the Fort Dearborn Camera Club, Chicago, telegraphed to him by Dr. Max Thorek. The genial C. C. C. ex-president says he is going in for pictorial work in earnest and inasmuch as in him lies proposes doing his share to once more put our club on the map.

NOTES & COMMENTS

Drem

The trade name has become hypnotic. It stands for the ultimate in bromoil and various photographic appurtenances that once used become indispensible. The letters composing the word are taken from Doctor Emil Mayer, to whom we are indebted for Drem Bromoil Pigments, Bleach and Developer, Drem Bromoil, Bromide and Transfer papers, the Justophot, Cinophot and Transfer Press. How good these all are the users know. Should you lack full knowledge and desire information, write to the Drem Products Corporation, 152 West 42nd Street New York City or better buy a set of Drem Bromoil brushes, pigments, developer, bleach and papers and get busy. Some day you will want to make bromoils. Begin now. It will fascinate you and delight your friends.

Ihagee Cameras

Here is what you have been demanding or have had to have made to your order. A camera with a focal plane shutter and a between the lens shutter added to every modern convenience and device known to camera makers. The Ihagee is a strictly high grade instrument and will appeal only to those who want and know the ultimate in efficiency and quality. Herbert and Huesgen, 18 East 42nd Street, New York will send you printed matter that will tell you all about the Ihagee.

Oil Coloring Photographs

The Roehrig-Bielenberg transparent oil colors are so particularly made for the finest photographic use that it would seem wilful foregoing of pleasure for any picture maker to neglect providing himself with an adequate set to turn his summer prints into real oil paintings. The process is not at all difficult for amateur or professional and the above named firm if addressed at 39 Henry Street, Brooklyn, N.Y. will gladly send educational printed matter.

The Camera Hospital

Summer is coming. You will be using your camera a great deal. Is it in perfect working condition? How about the shutter? Does it time accurately and are you sure it opens and closes every time. If in doubt take it to the Camera Hospital, 717 Market Street and have everything overhauled and put into shape for a glorious season. The thoroughness of the work and the honesty of the costs will be a pleasant surprise.

Hammer Dry Plates

Years go by and changes come. Tastes alter and customs with them. Through several generations Hammer Dry Plates have lived as standard, trustworthy, liked Hammer plates have done more than anything else to maintain the preference for plates in certain places and with certain users of negative material. Write to the Hammer Dry Plate Company, Ohio Avenue and Miami Street, St. Louis, Missouri for the Hammer Book. It will be a valuable addition to your library.

Willoughby Bargains

If any of our readers do not get Willoughby's Bargain Lists they should notify the firm and be put on the mailing list. A Willoughby bargain is as staple as a bank note. Nothing that comes from this firm but has a guarantee. Write to Willoughby's 110-114 West 32nd. Street, New York City.

Scheibe Photo Filters

Too many amateurs seem impressed with the idea that Scheibe Filters are mainly for the professional and movie photographer. Whatever the professional finds indispensible should be doubly essential for the amateur. You need to know about the various Scheibe Filters and what they can do for you. Write your needs to George H. Scheibe, Photo-Filter Specialist, 1927 West 78th street, Los Angeles California.

A New Model Victor

The Model 3 Projector is identical with the 3B except that it is finished entirely in Crystal Black Enamel with all steel and brass parts chrome-plated. This will sell for $25 less than the model 3B which, equipped with a 2 inch Victor-Graf lens, 200 watt lamp and carrying case brings it to $175. Pursuant of its policy of constantly keeping on the advance the firm promises a more powerfully lighted apparatus soon. Keep pace with the Victor and you keep abreast of Cine progress.

Tracy Webb Opens New Studio

Tracy Webb has made a reputation for himself in the East Bay districts and lately has gone more specifically into Home Portraiture. He announces now that he is prepared to accept appointments at his Sacramento, California, Studio, 3601 Folsom Boulevard and desires it to be known that he is always doubly pleased to find his subjects children. A Tracy Webb Child Portrait is always a joy.

Mimosa Products in America

The Mimosa American Corporation at 764 Third Avenue, New York, will from this time on be prepared to supply the inimitable products of the famous German manufactury and Mimosa Carbon Brown, a portrait paper for contact and enlargement is at the public's service. This paper created a sensation in Europe and should achieve similar result here. It gives uniform prints in every way and offers a choice of brown, red, or orange images entirely by original development. Inform yourself more fully on this product.

Norwil Flash Powder

Norwil Press Flash has taken hold and not only Press photographers but all who use flash powders are finding its smokeless and highly actinic qualities an asset in their work. The price, too, is inviting. Write for reading matter to Norman-Willers, 318 Washington Street, Chicago, Illinois.



Conducted by G. A. YOUNG

Anatomy of Motion Picture Art

Mr. Eric Elliott is the author of an interesting volume under the above title. He approaches the subject under the following headings: Pictorial Composition, Beginnings of Photoplay Technique, the Camera as an Instrument of Expression, Titles and Close-Ups, The Values of Motion, Principles of Continuity, and Conclusions. Sound pictures are not considered in the discussion and consequently the book is entirely appropriate for the amateur who is not equipped for such work, and especially to such amateurs as are interested in improving their pictures along artistic lines. There is one slight disadvantage which it may be well to note. Mr. Elliott draws his illustrations from professional films, some of which are apparently European films and others American. In either case however it is often difficult to recall these to mind due to the fact that the European films are not generally shown in this country and the American films, because of the advent of the talkies are necessarily those which have been shown some time ago. In fairness we must add that this is not an insurmountable difficulty for in each case sufficient explanation accompanies the illustration to make it intelligible whether the picture can be recalled or not. Published by Pool of London. Price $2.00. Camera Craft Book Service will obtain a copy for you.

Symphonies of the Solitudes

This is a book glorifying the out-door life, and telling where it can be lived to the fullest. A description of most of the beauty spots of the West are included in the book. Price $1.25 from A. K. Mehl, P. O. Box 426, Fort Wayne, Ind.

Amateur Film Editing

If there is any one aspect of movie making which amateurs as a whole most noticeably neglect it is undoubtedly that of editing. This is easily understood, of course, for the editing process must take place after the first rush of enthusiasm for seeing the picture has been satisfied. Because of this editing is viewed by many as a disagreeable task and the opportunity it offers for greatly improving the film is not generally appreciated.

Mr. Arthur L. Gale, club and photoplay consultant of the Amateur Cinema League, Inc., is the author of an excellent pamphlet under the above title which will surely make "editing" converts of all who read it. Methods and procedure are simply and clearly explained and far from being a chore editing becomes a further source of interest and pleasure for the amateur movie fan. The pamphlet is distributed free to members of the Amateur Cinema League and is, we are sorry to say, not otherwise available. The League is to be congratulated upon the fine type of instruction it is giving its members. The opportunity offered by this one pamphlet would be sufficient inducement to place our name on the membership list.

Through A Yellow Glass

This chatty little volume reads almost like a novel and yet Mr. Oswell Blakeston, the author, has succeeded in including a surprising amount of practical information between its covers. The author takes his readers on a tour of the motion picture studio, omitting no detail, and pointing out good, bad and indifferent with a cheerful, humorous impartiality that is highly entertaining, and at the same time instructive. Rest assured that your tour will never be dull. You will learn much and enjoy several hearty laughs while learning. To give some idea of the rapid fire style of the book we will quote the closing lines. "Take one last look around, for there is only one more thing to show you. Ladies and gentlemen — the door!" Published by Pool, London. Price $2.00. Camera Craft Book Service will obtain a copy for you.

Art and Understanding

Perhaps the greatest difficulty experienced by amateurs in understanding the new movements in art has been in finding an impartial discussion or explanation of these new things. In all too many instances the writer on advanced art has confined himself to ruthlessly ridiculing the conventional forms, while the conservative writer has expended all his energies in suggesting that the modern artist is an excellent candidate for a padded cell. We are happy to find in Art and Understanding the sane approach that has been so badly needed. All of the ten articles in this second number of the magazine are interesting and well thought out while the numerous illustrations are representative of the best work of recent times. In view of all this it is with a distinct sense of loss that we learn that the Fall, 1930 and the Spring, 1931 numbers will not be published. According to present plans the magazine will be renewed in the fall of 1931 and we shall look forward to receiving it at that time. Published by the Phillips Memorial Gallery, 1608 21st St., Washington, D. C. Price $.50 per copy, $1.00 per year.

Art of Retouching

This is a revised and enlarged edition of the original work by Robert Johnson first published some twenty years ago, then revised by Bruce and Braithwaite, this last revision being the work of Arthur Hammond, A. R. P. S., a well known authority on the subject. In its present state the book is a thoroughly complete and up-to-date working manual, containing instructions for the retouching of negative as well as the finishing and coloring of prints. The fact that the book has gone through eleven English editions is sufficient indication of its popularity. The twelfth (first American) edition shows every evidence of continuing if not surpassing this fine record. Published by American Photographic Publishing Co. of Boston, 154 pages bound in red cloth, $2.50. Obtainable through the Camera Craft Book Service.

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JULY, 1930

CAMERA CRAFT

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BLOSSOMS *Rochester Salon* J. H. BRENENSTUL

VOL. XXXVII NO. 7 PRICE 20c

Founded 1900

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Sister Arts — *Nickolas Boris*

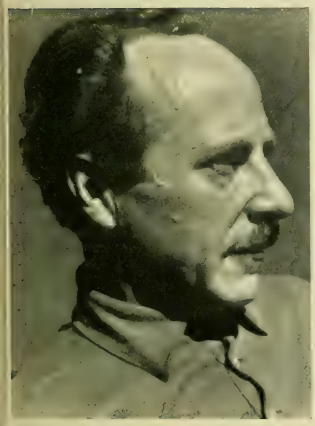
CAMERA CRAFT
A Photographic Monthly
SIGISMUND BLUMANN, EDITOR
Claus Spreckels Building, San Francisco, California
FOUNDED MAY 1900

VOL. XXXVII JULY, 1930 NO. 7

"Photography—Not Pictorial"

Edward Weston

Illustrated by the Author



"Art is an interpreter of the inexpressible, and therefore it seems a folly to try to convey its meaning afresh by means of words." This thought from Goethe is so true to me, that I hesitate before adding more words to the volumes both written and spoken by eager partisans—or politicians. I have always held that there is too much talk about art—not enough work. The worker will not have time to talk, to theorize—he will learn and by doing.

But I have started with art as subject matter, though I have been asked to write my view point on "Pictorial Photography." Are they, or can they be analagous? I would say, "Let the pedants decide that!" and yet—that word "Pictorial" irritates me: as I understand it the making of pictures. Have we not had enough picture making—more or less refined "Calendar Art" by hundreds of thousands of painters and etchers? Photography following this line, can only be a poor imitation of already bad art. Great painters—and I have had fortunate contacts with several of the greatest in this country, or in the world—are keenly interested in, and have deep respect for photography *when it is photography* both in technique and viewpoint, when it does something they cannot do: they only have contempt, and rightly so when it is an imitation painting. And that is the trouble



Eroded Rocks *Edward Weston*

with most photography—just witness ninety per cent of the prints in innumerable salons—work done by those who if they had no camera would be third rate, or worse, painters. No photographer can equal emotionally nor aesthetically the work of a fine painter, *both having the same end in view*—that is, the painter's viewpoint. Nor can the painter begin to equal the photographer *in his particular field.*

The camera then, used as a means of expression, must have inherent qualities either different or greater than those of any other medium, otherwise, it has no value at all, except for commerce, science, or as a week end hobby for weary business men—which would be fine if they did not expose their results to the public as art!

William Blake wrote: "Man is led to believe a lie, when he sees with, not through the eye." And the camera—the lens—can do that very thing—enable one to see through the eye, augmenting the eye, seeing more than the eye sees, exaggerating details, recording surfaces, textures that the human hand could not render with the most skill and labor. Indeed what painter would want to—his work would become niggling, petty, tight! But in a photograph this way of seeing is legitimate, logical.

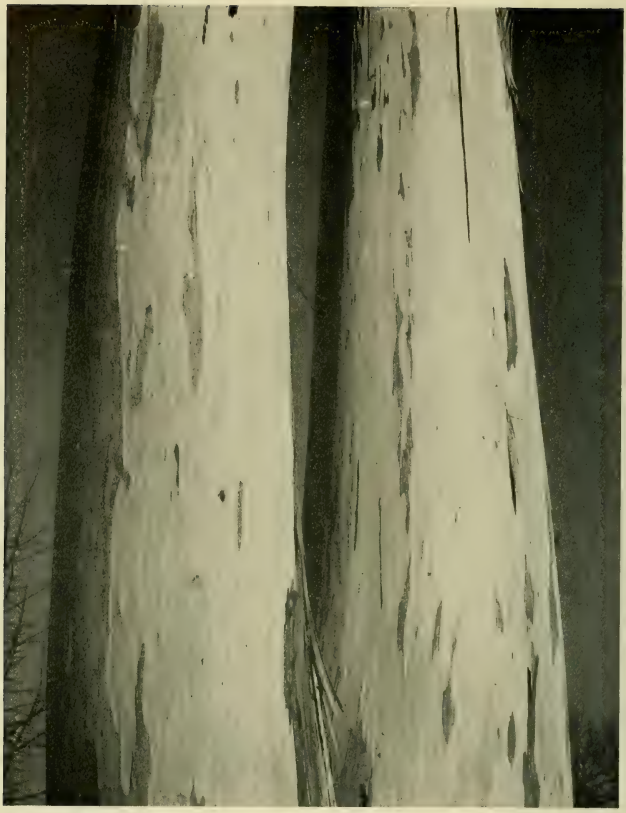
So the camera for me is best in close up, taking advantage of this lens power: recording with its one searching eye the very quintessence of the thing itself rather than a mood of that thing—for instance the object transformed for the moment by charming, unusual, even theatrical, but always transitory light effects. Instead the physical quality of things can be rendered with utmost exactness: stone



Pepper *Edward Weston*

s hard, bark is rough, flesh is alive, or they can be made harder, ougher or more alive if desired. In a word let us have photographic eauty!

Is it art—can it be? Who knows or cares! It is a vital new way f seeing, it belongs to our day and age, its possibilities have only een touched upon. So why bother about art—a word so abused it almost obsolete. But for the sake of discussion, the difference be- veen good and bad art lies in the minds that created, rather than in kill of hands: a fine technician may be a very bad artist, but a fine rtist usually makes himself a fine technician to better express his ought. And the camera not only sees differently with each worker sing it, but sees differently than the eyes see: It must, with its single ye, of varying focal lengths.



Eucalyptus *Edward Weston*

I cannot help feeling—and others have too—that certain grea painters of the past actually had photographic eyes—born in this ag they might well have used the camera. For instance Valazquez Diego Rivera wrote of him: "The talent of Valazquez manifestin itself in coincidence with the image of the physical world, his geniu would have led him to select the technique most adequate for th purpose: that is to say, photography."

And there is Vincent Van Gogh who wrote "A feeling for thing in themselves is much more important than a sense of the pictorial. Living today he might not use a camera, but he surely would be in terested in some present day photographs.

Photography has or will eventually, negate much painting—fo



Shell and Olla *Edward Weston*

hich the painter should be deeply grateful: relieving him, as it ere from certain public demands, representation, objective seeing. ivera, I overheard in a heated discussion one day at an exhibit of hotographs in Mexico. "I would rather have one of these photo- raphs than any realistic painting: such work makes realistic paint- ig superfluous."

For those who have been interested enough to follow me so far will explain my way of working. With over twenty years of ex- erience, I never try to plan in advance. Though I may from experi- nce know about what I can do with a certain subject, my own eyes e no more than scouts on a preliminary search, for the camera's ye may entirely change my original idea, even switch me to different



Cypress and Rocks *Edward Weston*

subject matter. So I start out with my mind as free from an image as the silver film on which I am to record, and I hope as sensitive. Then indeed putting one's head under the focussing cloth is a thrill, just as exciting to me today as it was when I started as a boy. To pivot the camera slowly around watching the image change on the ground glass is a revelation, one becomes a discoverer, seeing a new world through the lens. And finally the complete idea is there, and completely revealed. *One must feel definitely, fully, before the exposure.* My finished print is there on the ground glass, with all its values, in exact proportions. The final result in my work is fixed forever with the shutter's release. Finishing, developing and printing is no more than a careful carrying on of the image seen on the ground glass. No after consideration such as enlarging portions, nor changing values—and



Rose Roland *Edward Weston*

of course no retouching—can make up for a negative exposed without a complete realization at the time of the exposure.

Photography is too honest a medium, direct and uncompromising to allow of subterfuge. One notes in a flash a posed gesture or assumed expression in portraiture—or in landscape, a clear day made into a foggy one by use of a diffused lens, or an under-exposed sunset labeled "Moonlight"!

The direct approach to photography is the difficult one, because one must be a technical master as well as master of one's mind. Clear thinking and quick decisions are necessary: technique must be a part of one, as automatic as breathing, and such technique is difficult. I

can, and have taught a child of seven to expose, develop and print creditably in a few weeks, thanks to the great manufacturers who have so simplified, and made fool-proof the various steps in picture making: which accounts for the flood of bad photography by those who think it an easy way to "express" themselves. But it is not easy! —not easy to see on the ground glass the finished print, to mentally carry that image on through the various processes of finishing to a final result, and with reasonable surety that the result will be exactly what one originally saw and felt. I say mentally carry the image to stress the point that no manual interference is allowed, nor desired in my way of working. Photography so considered, becomes a medium requiring the greatest accuracy, and surest judgment. The painter can, if he wishes, change his original conception as he works, at least every detail is not conceived beforehand, but the photographer must see the veriest detail which can never be changed. Often a moment or a second or the fraction of a second of time must be captured without hesitancy. What a fine training in seeing, in accuracy, for anyone—for a child especially. I have started two of my own boys in photography and expect to the other two: not wanting nor even hoping they will become photographers, but to give them a valuable aid in whatever line of work they may choose to follow.

I may be writing for a very few persons, maybe only one, no more is to be expected. To the few, or the one, I would finally say, learn to think photographically and not in terms of other mediums, then you will have something to say, which has not been already said. Realize the limitations as well as possibilities of photography. The artist unrestrained by a form, within which he must confine his original emotion, could not create. The photographer must work out his problem, restricted by the size of his camera, the focal length of his lens, the certain grade of dry plate or film, and the printing process he is using: within these limitations enough can be said, more than has been so far—for photography is young.

Actually I am not arguing for my way. An argument indicates a set frame of mind by those who participate, and to remain fluid, ready to change, indeed eager to, is the only way to grow. Personal growth is all that counts. Not, am I greater than another, but am I greater than I was last year or yesterday. Each of us is in a certain stage of development and it would be a drab world if we all thought alike.

Some there are who will remember my work of fifteen years ago —or less, and some will like my past better than my present. To the latter I have not much to say, they are still in a world where lovely poetic impressions are more important than the aesthetic beauty of the thing itself.

Changing the Background After Making the Negative

By Thomas Southworth

(Illustrated By the Author)

Dorothy didn't exactly fancy the curtain effect for the background. Of course, the negatives had been made in the bay window over which the curtains hung, and she had climed—or rather jumped—up on the table. It looked so good—so natural and careless—I decided to "shoot"her in that pose.

When she placed her order, she seemed to consider it not out of the ordinary to request a different background. Well, I'd never attempted that sort of thing in my life, but something prompted me to tell her I'd try to do something about it.

I've been dreading tackling that job for two weeks, I approached it with some misgiving, but nobody was or could have been more surprised than myself at the result I secured from my very first effort.

Here's a print from the negative—as is—and the other is with the substituted background. It was no trouble at all. All of the six 11x14 prints are exactly alike as to register and in every other respect, and being quite sure that few photographers travel from the cradle to the grave of their careers, who do not at sometime or other,



have an occasion of this kind, I take pleasure in presenting the information and data to Camera Craft readers.

I believe it was in the issue of this month that Camera Craft published a story of mine on Dark Background Vignettes. Let this story be regarded as supplementary thereto.

I am submitting a rough sketch of the "situation" as these prints were made. I havn't the time to undertake a carefully made scaled drawing, but I'm sure that those interested, even should the Editor do no more than make a zinc etching from my sketch, will encounter no difficulty in learning the essentials.

At first appearance, the process may appear to be a complicated and very difficult one. It is neither. But let me qualify that. It does require care and precision, and one's head must not be full of "jolly robins" whilst undertaking to do it.

Its really one of those jobs which will stand for no interference or interruption.

Note the distances—lens to easel supporting 11x14 printing frame and that of the "advancement" of the 8x10 empty printing frame which supports the "negative and positive" vignettes. The vignette is made from a sheet of cardboard snugly fitting the 8x10 frame. In order to know where the outline of the vignette must be cut, it is necessary to heavily stop the lens just for that purpose alone, otherwise the image at 25 inches in advance of the focus is too indistinct to trail. This outline of the vignete being made, and cut, as shown in the illustration, the 8x10 frame supporting "first" vignette is carefully registered in position. This may be accomplished in various ways. I have a bench extending for 6 feet from the lamp house. On this I place an 8x10 developing tank, standing the vignette support on one edge and two ends. I have no difficulty in getting careful registration with the side and one end of the tank after changing the vignettes, which must be done for each print, and as made.

To make the print, the usual procedure is pursued and the "first" vignette is placed and registered. The result we would secure—were nothing further done—would be the usual white background vignette. After the predetermined exposure—for the image has been made, the vignettes are exchanged (the lens capped, of course) the negative withdrawn from the groove near the condensers and the background occupying the grooves one half inch closer to the condensers than the negative; is ready to expose. This background has been in position throughout the exposure of the image, carefully registered—in a separate hanger with the negative, so that no part of this artificial background will overlap the image. (Background—how made—later.)

I am submitting the FIRST print I made of this combination printing—without any hand or airbrush work—to be compared with



the "straight" print, so that the reader may see that once the various little points of operation are understood, the work is really not difficult, and that any number of prints may be made duplicating every detail, the first approved print, which, full data has been recorded from, as made.

It will be noted that my exposure on the print of the image was 80 seconds on Vitava C (contact) paper. The background I made a good guess at, was 15 seconds. I also congratulate myself on the guess as to the most desirable distance for advancing the vignette to secure a pleasing blending. I shall have a little airbrush work to do on these prints, but that will be very little and no probem at al.

The extensive details shown in sketch should eliminate the necessity of later inquiries. Obviously, one may use a lens of different type and focal length; I feel, however, that it will be helpful to those who may find a need for applying the method to their own needs, to have these full details which, with a study of the illustrations, should eliminate as far as possible, any cause for failure.

The new background in this case is made on a piece of plain 5x7 negative glass. The negative (film) was laid with the emulsion on other side, on the retouching desk. The 5x7 glass placed on it, in register. Ground-in-oil lampblack dissolved in gasoline, thin enough to nicely flow through the air-brush sprayed on this glass, using a celluloid L to aid in forming of the pillars, and coping. Lines are made with a toothpick, and the foliage effects dabbed out with a speck of cotton on the end of a toothpick. Three or minues work, in

all. Any color encroaching on the image is wiped off with the finger. This background must be removed not less than half inch from the negative to avoid sharpness. Further; if the lens is stopped down much, by removing two of the clips from an Eastman Film Hanger No. 3—diagonal corners—this background is clamped by the remaining two and slipped in the groove between that occupied by a similar but unaltered hanger supporting film negative and condensers, and of course, registration secured.

Concluding, may I reiterate, this trick is not really difficult. It is one of those things which look difficult from a distance but is, in fact, comparatively simple.

EDITORIAL NOTE.—Every article of Mr. Southworth's brings us commendatory and inquiring letters. We wish, in the name of these correspondents and readers to publicly pass on the message to the author. Mr. Southworth is a successful and busy professional but never so professional or busy as not to find time and inclination to be helpful to his fellows. —S. B.

MUSIC

Maude Flint

I am the voice of things unseen
And the dream of souls come true.
The peace that's above,
The song of love,
That thrills men through and through.
I am longing for higher things
That leads to God, the goal.
The sound that cheers
Or moves to tears.
I am the voice of the soul.

I am the language of all mankind
And the cry for a great world peace.
The voice that abates
Old dreads and hates,
That causes wars to cease.
I am harmony sublime
That links the very spheres.
The song of the bird
That's everywhere heard.
I am the voice of the years.

I am the soul of the universe
And the harmony sublime
That rules the spheres
Throughout the years.
I give no thought to time.
I am the thunderous voice of the wind
And the hush of the zephyr's sigh.
Or the muted note
From a golden throat.
I am the voice from on high.

Nickolas Boris

By Sigismund Blumann

Illustrated with Boris Masterpieces



When a man is born in Greece something fine in art is expected of him. We too sadly have associated the modern Greek with certain commodities which need not be taken as national.

Our subject came to this country in 1917, seventeen years old and but little acquainted with our country or its people. Within a year was inoculated with the photographic virus. Employed as an architect's assistant he attempted to enlarge by hand in oil paints. His employer called his attention to the means of sensitizing canvas and enlarging thereon. He borrowed a camera, played with it for a while and a month later was proud in the ownership of a five by seven camera, all his own. The first instance in hundreds where the beginning was not made with a Brownie.

A young man with the skill to essay painting in oils might be expected to take to pictorial photography. Let us look a bit into this man's childhood and follow his development from that.

As a mere child he drew designs on school walls and home fences. He copied any old print which came to hand. Probably his attempts were good for his ambitions to become an artist were encouraged and he was sent to the Art Academy in Athens from which in due time he graduated.

From an avocation to the profession came as a natural step and at this writing Boris is successfully conducting a studio for portraiture in the city of Hamilton, Ohio, where discriminating people find the interpretation of their character as shown in their faces ably depicted.

But the business of photography has not lessened the amateur's love of the making of pictorial prints and the following story will show how, once a pictorialist always a pictorialist, works out. This is as Boris tells it:



Prayer *Nickolas Boris*



Greek Slave — *Nickolas Boris*



Orphans *Nickolas Boris*

"One day while driving, I chanced to see an old tramp walkin wearily along the road. Stopping, I took him in with me and dro to the studio which was fifty miles away and made a study of hir The choice of prints I sent to the next convention of the Photogr phers of America, which was held in Louisville, Kentucky, and was awarded a certificate and selected for the traveling exhibit.



Immigrants *Nickolas Boris*

"My great pleasure is in studying the face for what is behind it, trying for the light that shines through as well as on the features. use my light above and in front of the sitter, plenty of light to give e a portrait that is truthful in more ways than the mere catalogue- g of essential parts. It is my hope in each case to get the person not e imitation, dimensional duplicate of the person. Some day I may



Unlucky Day — *Nickolas Boris*

achieve a form of expression that shall be individually my own. I may succeed in doing what I so long to do but which evades my keenest ambitions."

A man with a reputation made who feels so modestly will find even his ultimate ambition fulfilled. Nicolas Boris is one of America's great photographers. He is going to be greater. And it is with particular pride that his fellow professionals point to him as a man who has not permitted the Bread and Butter need to kill the divine art.

Toning Gaslight and Bromide Papers

Herbert Brennon

To the writers mind the best toning baths and the easiest prepared are those made by dissolving Tabloid or Soloid tablets in water and going ahead with the job. There is no weighing or danger of spoiled chemicals involved and the proportions have been predetermined by the expert chemists at the factory. With these tablets all the shades of red, brown, blue and green may be obtained. No complicated operations are called for and the results are pleasing and lasting.

But there is a deal of fun in mixing one's own and even the failures do much to add pleasure to the final success. Only those who experiment and do their own developing and toning can know the joys of seeing the image come up or of watching the blacks turn to color.

The commonest method of toning silver chloride or bromide prints is that of bleaching a redeveloping.

Bleach print in the following:

Potassium ferricyanide	1 ounce
Potassium bromide	1 ounce
Distilled water	24 ounces

To use, take 1 ounce of the above to 1 ounce of water and add 1 drop of stronger ammonia.

Wash till the last trace of yellow disappears and redevelop in

Sodium sulphide (not phite)	1 ounce
Distilled water	12 ounces

To use take 1 ounce of the above to 8 ounces of water.

A modification of the bleacher has been worked out as follows:

Potassium bichromate	3 drachms
Sulphuric acid	1¼ ounces
Sodium chloride	2 ounces
Water	16 ounces

To use take equal parts of the above and water. After print is bleached, wash and clear in 1 ounce of table salt to 8 ounces water, wash again and redevelop in the above sulphide bath.

It has been found that soaking the print in the sulphide bath before the bleaching, washing, then bleaching, and again soaking in the sulphide is conducive of a better brown.

Prints bleached in either of the above may also be redeveloped in any of the usual paper developers and will give variants of blacks, brown-blacks, and browns.

The Liver of Sulphur is a simple formula and works well on most papers if not all. I have suffered no failures, others have. Try your luck.

Potassium sulphuret (Liver of sulphur) 1 ounce
Water 16 ounces

To use take 1 ounce of the above, add 2 ounces water and a drop of ammonia. The water should be about 100 degrees or even 120 degrees if the emulsion does not melt. Cold the solution will take from twenty minutes to a half hour to function. At 100 degrees the operation is complete within five to ten minues. Wash well. The prints should be free from hypo and preferably wet before toning.

The Hypo-alum process is for those who work on a large scale. It involves the maintainance of a high temperature and to my mind gives unpleasant or undesirable tones. We omit it here.

Toning with metals is fascinating sport. Copper is our best friend in this particular. Copper and iron probably come next to silver in photography, commonly speaking.

Mr. Sigismund Blumann in his Workroom Handbook has worked out a most ingenious and useful scheme whereby a variety of colors may be gotten from a series of three solutions. The three bottles before one and it is possible to mix from their contents to get almost any color or shade of color.

A. Water (distilled) 3½ ounces
Uranium nitrate 20 grains
Acetic acid (glacial) ½ ounce
B. Water (distilled) 3½ ounces
Potassium ferricyanide 20 grains
Acetic acid (glacial) ½ ounce
C. Water (distilled) 3½ ounces
Citrate of Iron and Ammonia 20 grains
Acetic acid (glacial) ½ ounce

Blue: B one part, C one and a half parts, add water in equal quantity. Green: A one, B one, C one part and an equal quantity of water. Sepia: A two, B one part and an equal quantity of water. Red A one, B one part and an equal quantity of water.

Be certain the print is free of the last trace of hypo before attempting to tone. After toning wash well in several changes of still water acidulated with ten drops of acetic acid to each 2 ounces of water and clear and fix in 1 ounce of alum dissolved in 32 ounces of water. Decant or strain the latter solution before using.

There is a bichromate bleach and redeveloper which does less of toning to bromide papers than improving. With a well made bromide print the following will give a rich, velvety deposit which on mat or dull rough papers is like gravure or crayon.

Bleach in any of the bromoil formuli. The following are exemplary. They are once more borrowed from the Workroom Handbook. Let your care be to buy only the best chemicals and dissolve them in order.

Goetz formula:

Copper sulphate (10%)	2 ounces
Chromic acid	1½ drams
Potassium bromide	1½ ounces
Water	3½ ounces

Dr. Emil Mayer formula:

Copper sulphate	6 grams
Potassium bichromate	1 gram
Potassium bromide	6 grams
Hydrochloric acid	1 c.c.
Water	210 c.c.

In all toning processes it is essential that the prints be free of hypo, and per se, the better the print the better the toned picture. Toning is not a magic means of making something worthless into something valuable, though it has been known to reclaim a pretty poor print, at that.

Like in all photographic operations it is essential to work clean. Which means chemical cleanliness.

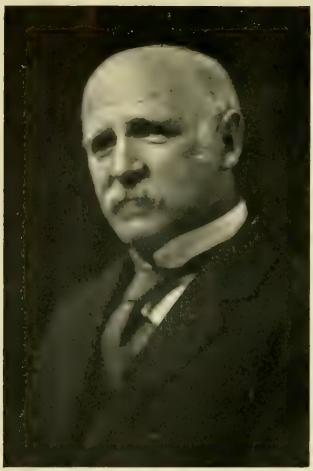
Wherever Uranium in any of its salt forms is used it should be known and remembered that every solution in which its products are put must be absolutely neutral or on the acid side. Mr. Blumann very wisely has added acid to every solution in his formuli and specifies an acidulated wash to maintain the uranium tones. Just a trace of alkali in any of the wash waters will obliterate the toning and return the print to its black and white state.

In working with any of the sulphur compounds you are informed and warned that the odors are more than noticeable. Concentrated extract of boiled eggs with a trace of decay will describe the fragrance. Housewives do not enjoy it and visitors are apt to refuse to dine in a home where the perfume dominates. Use it, therefore, outdoors or in a well ventilated darkroom with the door connecting with the living part of the house closed.

Solutions containing cyanides or chromates are not good for the skin and again you are advised—this time to keep your fingers out of them. Use a wooden developing tong or cap your fingers with rubber cots. Ferricyanide is cyanic compound. Potassium bichromate is a chromic salt. They are not beverages and should be kept out of baby's reach. But there is no more danger in using them than in the commoner use of Pyro or any of the developers, which also are not good drink for man or beast. Don't be afraid. Just be cautious.

Rounded Art

To the beauty of outline, mass, and pattern may be added the delight of color and tone. Hold no expedient in contempt that can enhance your art. —S. B.



SWAN WATSON

Requiescat in Pace

It was with intense sorrow that we heard of the death of our friend Swan Watson. It will be with intense sorrow that his many friends in all parts of the world will learn that their kindly, great fellow in art and craft, in honor and service, has gone to the long rest.

The kindly man who valued distinctions only in that they bespoke the human feelings that came with awards, the artist who found his greatest satisfaction in causing pleasure and bettering his kind, is gone. The Scotland that gave us so many fine men is poorer by one of its best.

This writer found in him much to share in common. He the organist, I the erstwhile pianist, he the great photographer, I the admirer of fine photography. His kindly letters are mere matters on file but their contents enrich my memory and shall be matters of heart.

There is no distinction in loving him in life and death for it must be a common feeling. There is almost no preference in his love for any one of his many friends for his heart overflowed with philanthropy and he loved his kind.

We have lost one of the sweetly binding ties that made Great Britain and America contiguous. We are very close, nationally by force of the fine men we produce and their similarity in deed and motives. Our consanguinity is realized in this.

If these words are matter of fact it is because we are sensitive to laying bare the sacred emotions of grief and that the utmost sincerity shall carry these lines to the very souls of all who knew or even once had the felicity of meeting him.

SAN FRANCISCO PUBLIC LIBRARY

Those Trails to Cibola

By R. A. Corbett

Illustrated by the Author



The Conquistadors of the old Spanish days, in their search for the fabled Seven Cities of Cibola, opened a fascinating territory, overflowing with romance, history, color and wealth. Today we have our tourists journeying up and down New Mexico's colorful mesas, over Parish blue and purple mountains, so impressive that once the mantel of the "atmosphere" falls upon one, the spell can never be broken. Even, 'tis claimed that the Spell of the Cibola Trails gather the Blessed together into one Great Kiva of the Beyond.

The busy readers of this magazine, will find one phase of this territory easily accessible, interesting and so worth the time, namely the Indian Picture Writings. The prehistoric Indian race of the Stone Ages on this continent, the natives who gave America its most valuable economic crop, corn, left their life histories for us to read. These Pueblo Indians of New Mexico were highly intelligent, illustrious, and attained a fine civilization against a savage and relentless desert atmosphere. It is of especial interest to us so far from Dame Nature, with our highly specialized motor cars, and multi-motored Amphibians of the sky. This race which preceded us, had about 58 different languages, yet there seem to be many common symbols in their Picture-Writings. The Picture-Writings are not mere curiosities, but intellectual remains of the ancient inhabitants. They were made with intent and with much labor, seldom for amusement.

Half-way on that excellent trail between Las Cruces and Deming in South Central New Mexico, you turn north over a winding mesa trail toward a well-known historical landmark, Massacre Mountain. After you pass a homesteader's layout, and as your speed-



ometer registers about 40 or 41 miles from Las Cruces, you will note a rocky hillside at your left. Leaving your car and climbing up the hillside the writings shown in Scene No. 1 can be seen.

By the way, to make the inscriptions more apparent, we chalked in the lines using white school chalk bought at a penny a stick in a stationery store. I owe much to the gentleman at the left of this scene for a very instructive two and a half months sojourn in this neighborhood. Dean Ward Bloodgood of the State College is a man's man, kindly, competent, experienced, and he also has a remarkable knowledge of Indian lore. If your pictures are to be used in some Archaelogical Record, possibly chalking could be omitted on your "close-ups." Mr. Markham of The Dalles, Oregon, has furnished many scenes to well-known museums, in which the chalking was not wanted. A view of his work in The Dalles neighborhood is shown in scene No. 2. One of the students at the New Mexico A. & M. College, Mr. Richard Montieth, is standing in scene No. 3, beside a very interesting story on a flat top rock. A fair view of the rocky hillside is also shown. The rocks are of a reddish color and igneous origin. If you are interested in volcanic rocks, you will find in this neighborhood the Crater of Aden, and other igneous disturbances of recent years. Possibly you may be lucky enough to find another pre-historic sloth wedged in a "blow-hole" where it accidentally lodged centuries ago, similar to that one from the Aden Crater now resting down in the Peabody Museum.

A "close-up" of a small figure, an antelope, on one of the rocks is seen in No. 4. A red color filter on Panchromatic film brought this out from a badly eroded rock. That small symbol at the lower



Illustration No. 2

right corner is generally used to represent water. We found no trace of water, however, in the little swale to the east. Possibly water from rains standing in the low spots, left a water hole to which the wild animals came and to which the Indian referred in his writing.

One of the most interesting features of this neighborhood is out in this little swale, about a mile to the north, and a quarter mile east, on a rocky knoll invisible from a distance and incidentally an admirable spot behind which a band of hunters with their ponies could hide waiting for game. At the north end of this knoll, is a large rock in which are half a dozen or more mortar holes. Mr. Monteith holding a grinding pestle in his right hand posed for scene No. 5. Massacre Mountain can be seen in the distance. Perhaps also the Indians laid in ambush here, awaiting the arrival of the Stage over the old Butterfield trail which ran through Old Mesilla and Massacre Gap up past the old landmark. One grave beside Massacre Gap has 17 bodies of men all killed in one Indian raid.



Illustration No. 4

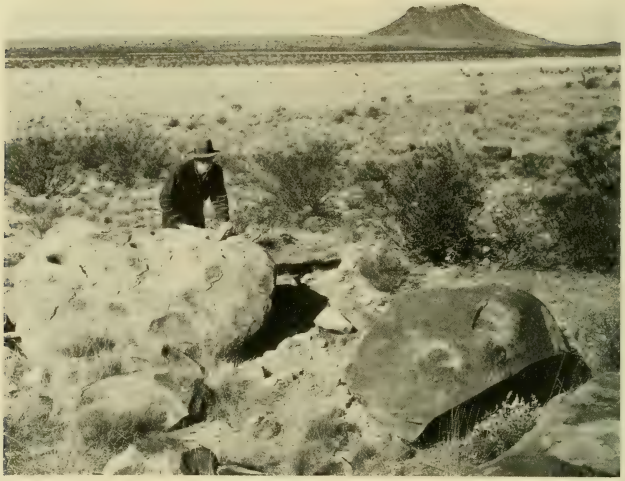


Illustration No. 5

As we look to the east and toward the Gap, and a near-by water hole, in the foreground of scene No. 6, we can see a rock out in the open decorated with a most beautiful mosaic design. The writer believes that here is one case where an Indian more artistic than the usual run heeded the Call of Art, and with his stone implements recorded a genuine museum piece. The chiseling at the left "The Discovery of Deming," by some wag with a humorous frame of mind, recently with iron tools, is simply vandalism. Suppose someone chiseled a humorous bit on that beautiful pure and white marble of Mary Garden out in Golden Gate museum. There would be an instantaneous reaction by every art lover. Why is not this venerable old design by one of our pre-historic artists as highly respected? The design depicted seems to be similar to that found on pottery in the well-known Mimbres Valley to the west. One curious feature of the work in this case is that the artist finished the top of the design over on the top of the rock, possibly not estimating his space accurately. Of all my pictures this mosaic design is of the most interest. A short distance from this stone can be seen several small excavations where treasure seekers have dug for hidden loot. No fooling, a bolt of cloth was actually dug out a short distance from here, not long ago.

To the north of this spot, about 10 or 12 miles, are a series of old limed incrusted symbols of the Basketmakers Period. Square shouldered men, typical symbols, 'tis said, of a most ancient Ameri-



Illustration No. 6

can civilization. These pictographs are hard to photograph. Colored chalk or the use of shadows seems to be the easiest solution of the problem. Here are located three old village sites where broken pottery, arrow heads, etc., can be seen. I hope to make another pilgrimage to this spot. Perhaps you might be more interested in the present day Tortugas Indian Village just south of the State College, and their Dances of Dec. 11 and 12. Their strange custom of placing lighted candles in paper sacks around their pueblo tops, firing large charges of gunpowder between two anvils, lighting brush fires on Tortugas Mountain so that from the mesa it seems a vast archway of fire, all to welcome the direct Guadalupes (pronounced in Spanish as Waud-a-lupes). This celebration has been carried on by the faithful for 398 years in the territory north of Mexico City. But to me, those Basketmakers Village sites up west of Roblero Mountain will ever have their lure. Maybe with a complete set of photographs of their pictured exploits, religious ceremonies, wars, etc., I can study out something of their civilization, what they lived for and where they went.

This territory is interesting whether you visit it as a student, in search of health, or as did the ancient Conquistadors, in search of the Cities of Cibola. The pictographs, only one phase of the points of interest, are surely worthy of a place in your itinerary.

The illustrations are purposely selected to fit the historic interest and are not meant to be pictorial. Photography is a method and a means for the scientist and historian as well as the artist.



Advanced Class
Medal Print
Dr. Max Thorek, F.R.P.S.





AMATEUR

JULY





Erratum: These prints, though marked Amateur, should be titled Advanced Class

SECOND: *T. Nohira*
THIRD: *M. A. Obremski*
FOURTH: *H. Y. Sato*
FIFTH: *Dr. B. J. Ochsner*

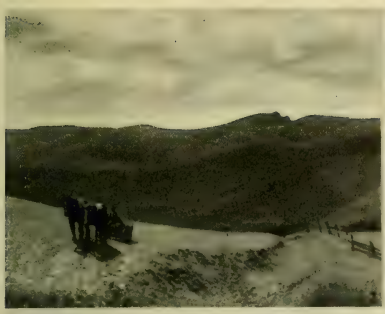
ADVANCED COMPETITION

July, 1930

P. J. Arnold
Oliver Atwood
Henry Gaum
Fred J. Benning
Otto Brauss
P. Christofer
F. E. Crum
Dr. P. M. Doughty
Miss Josephine Dunne
Adolph Franzen
Santos Frates
H. Goff
H. Y. Hara
Dr. H. Highton
Miss Evelyn Hoff
Oto Ikuta
Mrs. J. F. Jones
Harry L. Jonson
A. M. Knight
Miss A. R. Lavenson
R. Morita
Chester Morris
T. Nohira
M. A. Obremski
Dr. B. J. Ochsner
W. H. Orton
A. J. Pandian
G. A. Peake
Rene L. Quentin
Narcisco Reyes
F. Y. Sato
Ira S. B. Smith
Dr. Max Thorek
R. J. Valvi
Herbert Walford
Dr. M. O. Wetsch
John J. Williams
Mrs. Neuman Yantz
Paul Zammit



Amateur Class
Medal Print
Helen M. Forster









Erratum: These prints, though marked Advanced, should be titled Amateur Class

SECOND: *G. Elwood Hoover*
THIRD: *Walter Fink*
FOURTH: *Mrs. Christine B. Retter*
FIFTH: *T. K. Tsukane*

AMATEUR COMPETITION

July, 1930

Miss Carmine Albanese
Mrs. A. Anderson
Fred Beidleman
Otto Bender
I. F Breidt
Dr. Glen H. Broyles
Gerald J. Clarke
Miss Margaret B. Clarke
Dr. F. W. Clough
Miss L. Deming
Dr. Harold Edmonds
Dr. Irving B. Ellis
Walter Fink
Miss Helen M. Forster
M. E. Frank
Albert Gatow, Jr.
Giuseppa Giordano
Edward L. Gockeler
G. A. Grish
G. Elwood Hoover
Miss Loretta Illings
Henry C. Jackson
W. B. Kemp
Sorab J. Kharegat
R. H. Kynor
I. S. Lefkowitz
John C. Moddijonge
Olaf Neinsen
Mrs. Peter Nott
Miss J. Olmenan
Henry Otto
Waible E. Patton
X. Poupaikapoulos
Miss J. F. Reif
Mrs. C. B. Retter
Miss Nnnette Rollinson
R. L. Saettele
Lyle E. Sharpe
F. Y. Takani
T. K. Tsukane
Arthur M. Underwood
Yoneo Usami
Dr. Chester F. Wallace
Mrs. J. Welsch
Shin Yama



The Honorable Profession of Photography

If the public have come to taking the photographer with less than the respect that is his due, with more contempt than his guilt warrants, and in many ways refused him his place in the community, it has been partly from the ignorance and lack of taste which marks mob psychology but mainly because he has not always earned a high place and has infrequently demanded its recognition.

It took several millions of dollars and a tremendous campaign in advertising to wake up the professional to a conception of the magnitude, importance and possibilities of his business. It takes the constant application of energy on the part of the National Association of his craft to even sustain his interest in the movement to uphold the status of professional photography.

Men are too apt to stick to their lasts. The old adages have been exploded before this and the shoemaker who does stick too assiduously to his last is likely to find himself pegging soles whilst his more enterprising fellows who look up and about rise to the making of fine shoes. The studio, and the darkroom are important. There are immediate dollar is earned. It is more important that a man keep to his task than that he chase the white pill across country, yet time comes when he must go abroad and out among the rest of the world to find if Time has not been paced to a faster measure than his and to learn whether he does not need his idea-storage house repainted, repapered, and refurnished.

That is what Conventions are for. That is why the men who regularly attend each year are so generally found at the top. It is not the big ones who make the conventions a success. It is the conventions that make men bigger.

Your place in your community must ever be trimmed to the measure of your size. You are the individual who shall tell your fellow citizens what is your due and your determination shall get that due for you.

The quality of your work is not to be spoken of. That must be a matter of fact, to be taken for granted. Owning a studio and an equipment doesn't make a photographer any more than owning a fiddle makes a musician. You are presumed to know your business and to have assimilated the rules of your art. If in these you lack there is a summer school for you and an intensive training at Winona.

Assuming you are right in the needs of your profession, hold your head up, take a most active part in the affairs of your community, of your state, of your country, and never lose sight of the activities of your profession and your brother photographers.

Go where the crowd goes and make your selection of crowds. Pick your own crowd. A fool can learn from no man but the wise man learneth even from a fool. How much may you not, therefore learn from a gathering of wise men. With this conception the National Association was formed. On the truth of that presumption it has thrived and prospered. You are part of a great industry. Master of a great art. You are an important man. Prove it.

Metol Poisoning is Not Metol Poisoning

Away back in the days when Metol was comparatively new as a photographic developer and used to be used in some of its modifications to dye furs and textures the manufacturers claimed it was non-toxic and that the effects on the human skin attributed to it were really caused by alkalis.

As a distinct surprise we note from what follows that they were either insincere or mistaken then. This letter confesses that there was a poison ingredient formerly which now has been eliminated. Can it be that the learned authorities are once more mistaken and that the extracted diamines were not the sole culprits or that diamines develop anew when solutions of this indispensible but justly feared Metol has been exposed to the action of air or by-products of development?

The communication from the I. G. F. Arbenindustrie Aktiengesellschaft of Berlin is printed verbatim as translated from the original German and we intend to reply with evidence and proofs in our next issue that though Metol is now "Not Poisonous" and the alkalis are to blame, you may get Metol poisoning from a solution of Metol in distilled water after it has been exposed to air and sensitive products have been soaked in it for some time. Also that the remedy published in Camera Craft has, and will, and does cure the complaint. We have nothing to sell and may, therefor be credited with disinterested interest in our readers welfare.

This is the letter mentioned:

"The literature mentions repeatedly a dermatitis resulting from the use of Metol, Quite frequently different types of skin inflammations are mistaken for this which in reality have other causes. The fact that the term "Metol poisoning" is so frequently encountered is due to the early impure products sold as Metol. In its beginning Metol presented several difficulties of manufacturing it in a chemically pure form and the product of ten years ago was always contaminated with a small amount of para-dimethyl-diamidobenzine.

Investigation has shown that this impurity is the cause of a dermatitis to persons susceptible to it, and that Metol, which is mono-methyl-para-amidophenol, when chemically pure, will not cause this skin inflammation. Since this time the manufacturers of metol take especial care to remove all impurities and to produce a pure product which is free from para-dimethyl-diamidobenzine.

This does not produce any affliction and if susceptible persons who work with photographic developers are still troubled with the erroneous "Metol poisoning" it will be found that they are working with a strong alkaline developer. Alkali alone is sufficient to produce the same affliction and it is therefore recommended that such persons select an acid developer, such as Amidol, in which case the affliction will not appear. Otherwise it must be called to their attention that they must be especially careful of the alkali employed and if an acid developer is not desired to use tank development where hands are little or not in contact with the developer. However if tray development and an alkaline developer is necessary, then rubber gloves should be worn.

Many treatments have been proposed for the skin inflammation and one of the best remedies is a Resorcin ointment."

The Amenities of Literature

The other day, make it days but let other stand, a letter came as such letters do amongst the welcome contacts of this glorious job. It is from one of our fair readers whose education seems to hurt. She objects to my language and I do not blame her. Here is an abstract:

"You insist on using the word obtention and you begin perfectly new sentences with prepositions. I have looked in every dictionary and there ain't any word like obtention in any of them."

Lady, Haint, and as to perfectly new sentences—no matter how wrongly I use words my great care is to use only new sentences. Let others resort to second hand or slightly used sentences, mine shall always be new. But to continue:

"There is plenty of words (sweet lady, please. Be a little careful yourself. Let me suggest "they is") that you can use which (make it what) one can find in dictionaries without making them (dictionaries?) up.

Another correspondent, a real he-man from his diction, takes issue with my style. He says:

"You sling a fancy language that don't mean nothing to me or any other readers."

Well, well, well! Fifty years of careful training gone to hell. You big, manly thing, do you realize that you have broken my heart? Here I sit at a desk smoking rose leaves and violet petals in a Sevres pipe with an amber mouthpiece, incense rising from the censer at my side, dictionaries, books of rhetoric, and sweet music from the dynamic in a corner of the room, wooing the muses just to sling some nice language clear over to Iowa and you, and it fails to strike a responsive chord in your soul, You are cruel.

Now, in self defense I must be permitted to show that I am neither the first or only offender. Spenser, Chaucer, Shakespeare, Tennyson, Browning, Masefield, Edgar Guest and other Rotarians have done some fancy language slinging—not just "me." As a matter of fact I don't sling it so good like they does nor so much of it. In fact I'm a mild offender. Its too bad but I can't make my pen behave. Once in a while I write an article on a new formula and nothing in it but Things, wrote a whole book of the plainest kind of prose recipes and then—biff—I bust into fancy language and sling it about, reckless like. But please believe me, I don't mean nothing by it.

As a matter of fact both the lady and the gentleman may be right. Perhaps I have devoted too much attention to IDEAS and to PHOTOGRAPHY and have let myself slip into good English. So many of our readers, ninety-nine and nine-tenths per cent of them, to be accurate, seem to condone it, that the habit has grown on me.

These writers have overlooked a good bet. Having received hundreds of letters commending Camera Craft's few but excellent poetic contributions from Leach, Challis,

Bright and others, the time was ripe for a vigorous knock. Ain't they going to let me know where to get off on this here poetry stuff? Poetry don't mean nothing to a lot of folks and them as makes out to like it is only highbrows and such, at that. Well, never mind, we're all friends and pictures is pictures and Camera Craft sure gives you plenty of those, them and these.

Let me in closing defend the use of prepositions as sentence openers. There are some of us who live by the pen who have a preposition for doing that. Charles Lamb (he wrote some nice essays) justifies a pun when it is rotten. This one is justified. Allons.

Association News

CHARLES AYLETT, 96 Yonge St., Toronto, Ont., Can., *President*
D. D. SPELLMAN, 4838 Woodward, Detroit, Mich., *1st Vice-President*
GEORGE D. STAFFORD, Chicago, Illinois, *2nd Vice-President*
J. W. SCOTT, 205 W. Fayette St., Baltimore, Md., *Treasurer*
L. C. VINSON, 2258 Euclid Ave., Cleveland, O., *General Secretary*
W. E. DOBBS, Buick Motor Co., Flint, Mich., *Chairman Com. Section*
NELSON L. BULKLEY, 855 W. 5th Ave., Columbus, Ohio
Chairman N. P. E. C.



Immediately after Mother's Day 70 mail bags filled with photographs of mothers and children were stacked high at one of the offices of the Photographers' Association of America in Cleveland.

The $20,000 prize contest for the loveliest mothers and the most attractive children of America closed at midnight, the day before Mother's Day. Many of the photographers had held the photographs of customers and mailed them all on the last day.

The result was that while folks were celebrating in many beautiful ways the 1930 Mother's Day, trains were speeding with sacks of mail toward the Cleveland destination.

Monday morning following Mother's Day truck loads of mail sacks and boxes were delivered to the offices. A large force of

employes under the direction of General Secretary L. C. Vinson, opened the packages and recorded and assorted the photographs and placed them on shelves ready for the inspection of the judges who will select photographs of 222 mothers and 222 children.

The photographs will be displayed for the first time at the Milwaukee convention of the Photographers' Association of America in July, and the mothers and children will be paid awards for their photographs, ranging from $1500 to $25 each.

Many charming faces are seen in the photographs, both of mothers and children. It is surprising how much goodness there appears to be in the lovely photographs. The exhibit will be one of the most interesting ever assembled in America, and, when sent to the various cities of the United States and Canada, ought to attract large crowds.

Several noted women have sent their photographs and some of the women and children are members of notable families, the names of which will instantly be recognized when published.

The judging of the photographs by Mrs. Mary Roberts Rinehart and Miss Fannie Hurst, noted authors, and Charles Aylett, president of the P. A. of A. will begin at an early date and announcement of winners will be made about July 1.

Railroads are granting a fare and a half rate to members of the Photographer's Association of America for the trip to and from the Golden Anniversary convention at Milkwaukee, July 21-24.

Members and their dependents can obtain this low convention rate by buying a one-way ticket from their town to Milwaukee and at the same time getting a certificate or receipt proving purchase. This certificate or receipt will be delivered to Secretary L. C. Vinson at the convention who will validate it and return it, entitling the holder to a return trip at half the regular fare.

Western railroads have set the following dates for purchase of tickets in the western part of the United States and Canada:

July 17-23—Colorado (Julesburg only), Illinois, Iowa, Kansas, Manitoba, Minnesota, Missouri, Nebraska, North Michigan, North Dakota, South Dakota and Wisconsin.

July 16-22—Colorado (except Julesburg), New Mexico and Wyoming.

July 15-21—Arizona, British Columbia, Idaho, Montana, Nevada, Oregon (except via California), Utah and Washington.

July 14-20—California.

July 13-19—Oregon (via California)

The array of events at the convention is the finest that has ever been arranged for at any similar affair of the association.

In addition to the Golden Anniversary celebration, marking 50 years of progress by the association, the following events are scheduled:

Messages by President Herbert Hoover for the United States and Premier W. L. McKenzie King for Canada, giving their estimate of the importance of the photographic profession.

Notable speakers and demonstrators, presenting ideas and methods both technical and commercial of great practical value to photographers in their work.

Finest exhibition of portrait and commercial photographs, with gold medal awards for prize winners.

Most up-to-date manufacturers' exhibit of new apparatus and materials, some of it demonstrated.

Exhibit of old historical photographic apparatus and pictures.

Announcement of new P. A. of A. program for 50 years more of progress.

Announcement of results of national advertising campaign.

Announcement of plan for a new membership campaign.

Announcement of splendid educational work of the Winona Lake School.

Operating and printing rooms where members attending the convention may obtain practical instruction and have problems solved by experts.

Officers' receptions, division banquets, country club dinner, bathing on the sandy beaches, lake rides and other vacation recreations.

Excellent music at all sessions and social affairs.

Registration at Winona Lake School is good. The time is not far away when the

school will open for the summer session. Both members of the association and outsiders are privileged to attend. The tuition is less than the cost of the course, for the reason that splendid apparatus and materials are supplied for use of students free of charge. Commercial course opens June 23, runs in two classes of two weeks each; tuition, $50 for each class, $75 for both classes. Portrait course opens July 28, four weeks, 75.

Some of the clubs entitled to take out charters under the new constitution of the P. A. of A. have not yet sent applications.

The advantage of membership is that they are entitled to elect delegates to the National Council, which meets in October to form the policies and make the laws for the association. This law making body is composed of professional photographers and is a practical working body having the interests of photographers at heart.

General Secretary L. C. Vinson asks that clubs and associations write him at once at 2258 Euclid Ave., Cleveland, Ohio, for directions for taking out charters.

Those which have not been members may become affiliated and obtain representation in the National Council.

Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

President, C. M. Coffey.....Raleigh Building, Portland, Oregon
Vice President, Harry Vinson.....Bellingham, Washington
Secretary, C. F. Richardson.....Milwaukie, Oregon
Treasurer, Sam Walters.....Bushnell Studio, Seattle, Washington

The determination of the Board of Directors this year has been to give the membership the kind of a convention that they want, and with this thought in mind, the poll of members within reach has indicated very strongly that they want the social activities curtailed as much as possible, excepting, of course, plenty of time for discussion and good fellowship, but they strongly urge a program that is full of demonstrations and thoughts, especially on sales.

Accordingly, it is our great pleasure to advise the membership that we have obtained Mr. J. W. Beattie, of Beattie's Hollywood Light Company, who will condense his "school of lighting" demonstrations to three demonstrations, one each day, using all equipment and models necessary to leave nothing to the imagination of the membership. This feature, alone, we feel will be worth a direct return in dollars to those who attend the convention. Mr. Beattie has just completed a demonstration of this character, at the Southern Association Convention, and also at the Tar Heel Association, and I understand that the far east is now offering Mr. Beattie flattering inducements to come there. This is just one of the fine things that has been arranged for you.

Another policy of this administration is to advise all members in advance of the activities of the Association. And as the picture exhibit is of prime importance, we are asking you at this time to prepare your pictures. President Coffey has appointed that experienced, efficient fine fellow member, Mr. D. W. Hughes, (Hartsook Studio, 1419 Third Avenue, Seattle, Washington), as Chairman of the Picture Exhibit Committee. I have been asked to make tentative rules as simple as possible, and the following is subject to some slight modification, but it will give you a working idea.

All pictures must be in Mr. Hughes hands by August 14th, otherwise they cannot be judged or hung. This is necessary, because of the requested rating system.

The pictures will be rated by competent judges, and a sealed result pasted to the back of each print. Rating will be based upon: Subject %; Composition %; Expression %; and Technic %. The distribution of percentage is left to the Judging Committee, and will be published later. All prints must be mounted, but not framed.

There will be six (6) classes, as follows:

(1) Portrait.
(2) Home Portrait.
(3) Pictorial.
(4) Commercial.
(5) Illustrative.
(6) Colored Pictures (any subject).

Not more than five (5) pictures of any one class may be submitted by a Studio.

The two highest rated pictures of each Studio's exhibit (in each class) will be designated by a special merit seal on the face of the mount, indicating that it has been accepted and hung in the P. I. P. A. Salon at Seattle, August 21, 22 and 23rd, 1930.

The judges reserve the right to select up to twenty prints, (of each class) of the highest rated pictures, and such pictures shall become the property of the P. I. P. A., as a traveling exhibit. Each picture so chosen will be awarded a special Salon Honor Ribbon.

Remember, ALL PICTURES MUST BE IN THE HANDS OF D. W. HUGHES, Hartsook Studio, 1419 Third Avenue, Seattle, Washington, by August 14th, 1930.

With an intensive membership campaign aligned it is more than ever imperative that memberships come in liberally. Let each and every one of you constitute himself a committee of one to do what can be done toward this end.

CONVENTION DATES, AUGUST 21-22-23, 1930

Master Photo Finishers *of* America

A. J. Cunningham, President.....102 Liberty St., Utica, N. Y.
William Burton, Vice-President.....216 N. Kirkwood Rd., Kirkwood, Mo.
Fred. B. Fountain, Treasurer.....483 Main St., Middletown, Conn.
Guy A. Bingham, Manager.....Box 1020, Rockford, Ill.

Territorial Vice-Presidents

South-Western States: Albert Hansen,....1122 Howard St., San Francisco, Calif.
North-Western States: Edwin Mayer 181 Ella St., Portland, Ore.
Mid-Western States: W. H. Jennish.....Box 597, Waterloo, Iowa
North-Central States: John H. Seamans.....1953 E. 71st St., Chicago, Ill.
South-Central States: John H. Hammond.....Box 650, Meridian, Miss.
South-Eastern States: Elon C. Robison.....488 Central Ave., Petersburgh, Fla.
Great Lakes States: R. J. Wilkinson.....125 Michigan Ave., Jackson, Mich.
Dominion of Canada: S. C. Atkinson.....1924 Rose St., Regina, Sask. Can.
Central States: J. E. Leitzell 1510 Broadway, Mattoon, Ill.
New Jersey-N. Y. C.: Anthony Barber 378 6th Ave., Newark, N. J.
New England States: Lee Paulmann 65 Laurel St., Bristol, Conn.
Mid-Eastern States: Walter J. Houpt 828-30 Phineas St., N. S., Pittsburgh, Pa.
Central Coast States: Walter W. Hicks.....3825 Georgia Ave., Washington, D. C.
Eastern Canada: D. A. Lynn 1570 Dundas St. W., Toronto, Ont., Can.
Western Canada: S. C. Atkinson 1924 Rose St., Regina, Sask., Canada



Northern California Division

Take a Picture Week received some unusual advertising in San Francisco in the shape of a monster box camera placed on a pedestal in the garden square at the ferry. Every commuter traveling from the east-bay sections to and from work saw the display. Every tourist and visitor to the city was greeted with an eyeful. It evidenced to the public and to photo-finishers that the Master Photo Finishers are alive and doing.

The last meeting of the season of this division will be at Santa Cruz by the Sea. A real Italian dinner is promised for the banquet, which means to our unsophisticated mind twelve kinds of pasta and some garlic. Knowing the members it is safe to predict a feast of reason and a flow of wit whatever the Big Banquet may produce. The invitation is a gem of pictorial art and the cartoonist "Sure knows his stuff."

Do You Read Your Bulletin?

When a man who has to read sheaves of manuscript and review dozens of magazines takes time to pore over the pages of a trade bulletin it must be worth reading. The issues of Developments are a delight to the eye and to the hand. In size and appearance there is nothing to be desired. But the contents are the meat of the nut. Guy is doing a fine job and we hope he is getting the attention his efforts deserve. Developments brings to you a variety of viewpoints, diversity of angles, shades of opinion, and that aggregate of ideas from which you and I can formulate rounded deductions and upon which we can base rules of action.

To my mind there is enough value in the May issue to recompense a man for his year's dues. Whether you get that value devolves upon yourself. Gold and precious stones mean nothing to a Bushman. Bright lights and gay colors do not

exist for the blind. The deaf know no music. Are you a Bushman, deaf, blind or whatever?

Don't read the President's message, for instance, with a hammer in your mental hand. Dig deep into each sentence and see if there isn't a nugget there for you.

If I were at the coming convention, past conventions don't interest me, I should examine every member on the floor if it were permitted on his knowledge of what the Master Finishers have asked of the Federal Government and what they suggest for national unity toward bettering conditions and their ability to serve the public. I should like to hear from every member just one thing he got from the past year. Also why he didn't get more. You can get as much as you are capable of taking. A horse may be led to water but cannot be made to drink. Men who have made a success of their business are devoting hours and much thought to helping the association and their fellow craftsmen. You may be one of these, who are helping, or being helped. Open your minds and let the daylight in. Absorb any good that comes your way like a sponge. Make your organization serve you by serving yourself. They put tempting food in front of you in these modern cafeterias but they do not undertake to put it on the table, chew it, digest it, and force it down your throat. Pick your food and digest it.

In a word do not be contented with being a Photo Finisher. Be a Master Photo Finisher.

Be all that the title should mean to you and to the world.

The Whoopee Books

There was a picnic last Sunday at one of the California Big Tree Groves and some enterprising Master Finisher game enough to loosen up with a few dollars reaped interest in hundreds of dollars. He gave away a whoopee book to each young person on the grounds. Following him came an itinerant Kidnapper Photographer but this time in the Finisher's employ. Those who had cameras got busy and those who didn't posed and ordered. As everyone was virtually obliged to exchange prints for the albums, and as everyone was keyed up to doing so gladly, some business was created there and then. The future potencies of those Whoope Books is not to be guessed at with accuracy but we feel safe to prophecy no owner will be happy till his book is filled. Giving away things is not to be recommended but sometimes it can be judiciously done and in this case it was judicious and far-sighted. In one circle a fad was started. I can fancy some asking "Is this story true?" What does it matter and what has that to do with the idea. The lesson is true. Perhaps you, yourself, can make it true in your location.



Ye Editor Retaileth Newes of Ye Profession and in Quaint Italics Titallateth Ye Sphynx with Hys Quill

G. Allen Young Goes East

Pursuant of a policy of maintaining a personal contact between its readers and advertisers and the executives of Camera Craft, and to enable each of the official force to keep in touch with the country at large, our Vice-president G. Allen Young will attend the National Photographers' Association this year and make the grand swing through the eastern states thereafter. The friends of this publication will be pleased to meet one more of those who help make the monthly and we are certain will extend to Mr. Young the same cordiality they have accorded Miss Reed and Mr. Blumann in past years.

Alexander Leventon

If we did'nt love the man for his modest letters and earnest attitude toward the arts, we should love him for a great musician, how much may we be permitted to hold an affection for the artist who stands so high in music, in photography and general appreciation of the muses? He works too hard and is consumed by his ambitions. Breaking down in health he took a very inadequate vacation in Florida and after the Rochester Symphony season is over will make the grand tour of Europe—with his camera of course. We hope to give our readers reading matter and pictures of that trip but before then have projected a little biography illustrated with reproductions of his best pictures.

Dr. Spencer R. Atkinson

Photography brought us to gether. He came to make certain inquiries and we are blest with another great friendship. A learned man. One who gives of his knowledge and substance to make better Odontologists. He lectures at colleges and practices busily yet is intensely interested and finds time to devise cameras and devices whereby wild birds and animals take their own picture by a flash which they themselves set off. The doctor is a philanthropist in more ways than one and his greatest ambition is to help in preserving the wild fauna and save the gentler animals of the woods from predatory humans with guns and traps. He claims the hunter is often more dangerous and certainly more predatory than the things he kills. God puts men like this doctor on earth to convince us there is pleasure in good and glory in modest achievements.

George Eastman Honored

Most of us know George Eastman as the head of a large manufacturing concern with which we have done, do, and shall do so many dollars worth of business each year. When history is written American Industry shall have more to say of Eastman than can be expressed in dollars and cents. When the story of American achievement in science shall be recorded Eastman is going to have a place other than as mere head of a corporation.

Anticipating posterity in honoring him so, the American Institute of Chemists awarded to George Eastman its gold medal for "noteworthy and outstanding service to the science of chemistry and the profession of chemist in America."

The Journal of the society states that "The most noteworthy service to American chemistry in Mr. Eastman's career was in 1918 when he approved the establishment by his Research Laboratory of a department of synthetic organic chemistry to supply the needs of research in the United States."

A. W. Pye

At a massive desk, in a sumptious office, in an imposing square block of building, sits A.W. Pye, manager of the Pacific Coast Branch of the Eastman Kodak Company. He doesn't appear much at the front and he seems always to have leisure to greet the friends of his concern, but there is that big square block of building and all the employees and activities that fill it, and the thousands of accounts, some good, and the millions of dollars of materials, and well, we guess Pye has a man's sized job, which he has filled for more years than his age would suggest.

Charles Hellwig

In the good old days when Dr. Neymann was alive and Doc Oesting showed the world how Oozeybromes should be made Charlie Hellwig used to dust off some camera or something and go out for picture making. There used to be an odd corner between the stairs and the air-shaft where he kept bottles 'n things to look at before taking his negatives out to be developed. Since he made millions photography has been ditched for the accumulation of country estates, Rotary Clubs, and other capitalistic interests. Rumor has it that Charlie may take up his old hobby again and if he cannot find one or two of the neglected cameras we will gladly lend him one of ours.

John Word Caldwell

Once in awhile a breeze from Hawaii blows a friend from that flowery isle this way. Last to visit us was John Word Caldwell of Honolulu who as usual, gave us a few minutes by alighting from the wing. He is as busy and as enthusiastic in photography as ever.



"If I had a Talking Picture of You."

This float won the silver cup prize at the San Jose Fiesta de la Rosas. The Durfee Studio is the first within our knowledge that a photographer has shown this form of enterprise and carried it through to such success.

Jack Todd Very Ill

It is with particular sadness that we are compelled to record the serious and painful illness of Jack Todd, the male half of the well loved firm of Holly Todd. Jack fell and broke his hip and complications affecting his general health have kept him confined these many weeks. We deferred mention of the accident in the hope of being able to print the good news of his recovery but that has been denied us. We fervently hope and in this the hundreds who know Jack and Holly will join, that before this reaches the readers' hands he will be up and about, as well and as jolly as ever.

Hoosehoo in Chicago

We have had the pleasure of being shown eighteen telegrams from Dr. Max Thorek congratulating photographers on various achievements. How does the man do it? We know how busy he is and how great his responsibilities are, yet he never fails to find time to offer encouragement and cheer the striver on. Some we know would rather wire a knock. It would seem that Dr. Thorek deservedly is the big Hoosehooser in his city.

Another Honor for Joe Bing

And so he went to Austria and came home with a gold medal for benefits to photography and shortly thereafter the Royal Photographic Society of Great Britain made him a Fellow and Joseph M. Bing lost not a whit of his genial democracy, bon hommery, (sic) or energy in still carrying on but accepted what the gods and mere men gave and strove for better and for more. The distinctions will please many in many places.

Mrs. Argus

The San Francisco Camera Exchange is a little shop on a side street that does a main street, big store business. And Mrs. Argus is accused by her partner, Herb Luhn, with being the cause of the most of it. She is a charming little lady with red hair. Now watch her get mad. Well, it is red and if red isn't a beautiful color for hair I'm a hatter. And she is amiable and patient with us, we amateurs and bum professionals who drop in just for a chat and some time wasting. When she was away the old store didn't seem the same and Herb said he felt the same way about it. Yes, he did.



PHOTOGRAPHIC DIGEST

Edited by H. D'ARCY POWER, M. D., F. R. P. S.

On What Shall We Focus?

The following advice of Mr. H. G. Durham in the Brit. Journ. Phot. is worth remembering:

To a mind nimble and accurate in mental arithmetic the rule given ("B. J.," September 27 last, p. 574) seems most excellent, but to meaner intellects a pair of Zancigs would seem to be a further desideratum for determining upon what spot to adjust our focus.

Happily, there seems to be a simpler way, which, moreover, does not necessitate the actual recognition of the desired spot. M. G. Schweitzer (Photo Revue, 1st and 15th November, 1926) advises a procedure due to G. Cromer (1911) quoted by L. P. Clerc "La Technique Photographie," Vol. I, p. 575, namely, focussing the farthest and the nearest points desired, and noting with the aid of a graduated rule (if in inches the divisions should be in tenths and hundredths, but millimetres are more convenient, vide infra), the amount of movement. The final focus is established by adjusting midway between these points. Let us see how this works out in the case given, viz., an object whose near point is 21, and far point 27 inches, is to be focussed. Let us further suppose that the lens used is of 6 in. focal length. By the formula $\frac{f \times u}{u - f}$ the ground-glass will be at 8.4" and 7.714" when the near and far points are respectively in focus. Half the difference being added or subtracted respectively, we get the final position at 8.057". Re-application of the formula shows that the point on which focus has been established is 23.53" distant, or only discrepant by less than a tenth inch from the result given as the solution of the problem (23 5-8 or 23.625").

Without any graduated rule, it might be possible to cause a small strip of paper to become temporarily adherent somewhere on the camera base, and so mark the limits when the two points are focussed. Then, by folding in half, we can return the focus midway. In an article ("B. J., " September 2, 1927), it was noted that a graduated disc could be fitted to the pinion spindle in cases where the rack has a definite pitch in inch or millimetre, as a means of measuring such movements. It will be noted that with this technique there is no need to stick a pin (in the case quoted) at a distance of 25 5-8" and focus this, nor, in measuring this short space to allow for the position of the nodes of the lens.

Perhaps space may be available to refer to two other uses which measurement with a millimetre rule affords. M. Schweitzer tells us to measure the distance or extension from the principal or infinity focus, to express this in tenths of a millimetre, the half of which gives the F/no required where a fineness of 0.1 mm. or 1/250 in diffusion circle is required. In the example under consideration the amount of withdrawal is 52.247 mm., or 522 tenths, which divided by 2 yields F/260, a rather small aperture, but the range demanded is enormous, indeed impractical

Further, if we note this same amount of withdrawal from the principal focus, and divide it into the focal length of the lens, we can get the relative magnitude of the image. This may sometimes be of considerable use or interest. For example, the size of an architectural detail, and a note of the extension used will give means for the needed calculation to be effected quietly at home. Alternatively the camera base may be marked for definite fractions 1/8, 1/10, or what not, and the camera distanced itself to bring into focus.

Mr. Southworth's depth numbers hardly seem to aid in field calculations, indeed,

thinking in effective apertures and metrically, one might get a simpler idea by gauging the hyperfocal distance at 1,000, 1,500 or 2,000 times the aperture; more simple still, if we desire a fineness of 1/10th mm., is the rule that with a focal length of so many centimeters, for the same number for F/no has the same number of metres for the hyperfocal distance, e.g., 100 mm. focal length equals 10 cm,; at F/10 the hyperfocal is 10 metres.

Lastly, these three little rules may be summed up:

(1) Focus the near and far points and adjust the exposure focus midway between.

(2) Measure the extension from the true infinity focus (in many fixed focussing scales the "infinity" focus is said to be really the hyperfocal distance focus for the largest aperture of the lens), express the results in tenths of millimetre, divide by 2 and the F/no requisite for the depth is revealed for fineness of 1/10th mm.

(3) Proceed as in (2) and divide the extension into the focal length to get the relative size of image, magnified or diminished as the case may be.—H. E. Durham, in B. J.

Methods of Reducing or Removing Normal Silver Image

The whole or partial reduction of over dense negatives or prints is an every day problem, and in the case of reversal procedures, such as with color plates, and the making of positives direct, the choice of the silver solvent becomes of importance. Dr. A. Seyewetz, the well known technical expert, has recently summarized these procedures in a paper in "Le Photograph" these are dependent first on acid solutions of various substances capable of oxydizing silver, which then dissolves in the acid. The substances considered are: Ceric sulphate, ammonium persulphate, potassium dicromate, potassium permanganate, and benzo-quinone. Secondly, in an indirect way, by first converting the silver into a halide, (chloride, bromide, iodide) and dissolving the same in hypo. (To this group should be added the valuable iodine and potassium cyanide for prints). Of the first group the writer agrees with current practice in giving the first place to acid permanganate (permanganate of potassium 2 grms.), sulphuric acid 10 c.c, water 1,000 c.c., even with this acidity it is necessary to clear the image of brown oxide of manganese by passage through a bath of sodium bisulphate It is pointed out that in hot weather frilling may occur, which is not the case with the use of ceric sulphate 50 grms., sulphuric acid 40 c.c., water 1,000 c. c. (the absence of color in this bath is an advantage, but it is much more expensive). Acid bichromate of potassium bath: Bichromate 10 grms. sulphuric acid 50 c.c. water 1,000 (chiefly used in color plate reversal). This permits of better inspection of the plate but is accompanied by a deposit of orange chromate of silver soluble in both sulphite and bisulphite of sodium. My experience leads me to think that when this occurs apart from the image it is due either to imperfect fixation or incomplete washing. Personally I have never been able to find an advantage of bichromate over permanganate. The fourth solvent dealt with is acid ammonium persulphate: Persulphate of ammonium 40 grms, sulphuric acid 20 c.c., water 1,000. Its action is very much slower than that of the other solvents and its employment is designed to reduce the dense silver deposits more than the lighter. (Much of what is on the market is partially decomposed and in my hands, and I believe in others, it has been an unsatisfactory re agent.) Finally there is the process devised by the author and Mr. Lumiere as a substitute for the ammonium persulphate reducer in which two solutions, one consisting of acid quinone and the other of acid quinone sulphonate is employed.

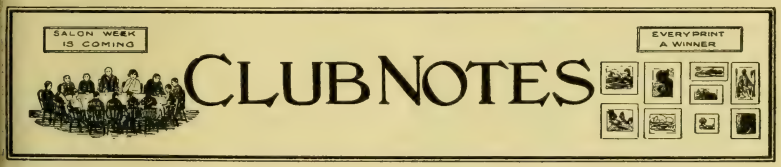
The two step process is best known by the Farmer reducer here given as compounded of equal parts of a ten per cent solution of hypo and a two per cent solution of potassium ferricyanide of potassium, or better by bleaching the image all or partially with the usual bromide bleach, of potassium bromide and ferricyanide and then dissolving the silver salt in hypo. (When this is used for reduction only the plate or print must be removed before the full reduction is attained or it will be found excessive when cleared in the hypo. If even reduction is desired it will be much better attained by this two

stage method. Yet another solvent is to be found in a mixture of potassium dichromate and hydrochloric acid with a final fixation in hypo to remove the silver chloride. The acid dichromate methods should involve a bath of sodium bisulphite between the bleaching and fixing to remove residual silver chromate.

Does prolonged fixation reduce the silver image?

This is a matter of practical importance and has been rather positively answered in the affirmative, especially in respect to some methods of development. Most of the evidence has rested on impressions gleaned from practice but what do the laboratory experts say? Here are two answers: L. P. Clerc, Sci. Ind. Phot, June 1929, says that photographic plates exposed behind a neutral wedge were developed and washed thoroughly. One was dried, the second fixed, and the silver deposit removed from the third by bleaching. The density of the first was equal to the densities of the other two. From this the author concludes that under normal conditions neither neutral or acid hypo reduce the density of photographic images. With a man of Clerc's skill and knowledge that seems final but in the same month comes a report from H. H. Schmidt and F. Pretschner (Zeit . Wiss. Phot 26, June, 1929) to the effect that in all investigated cases the amount of free silver present in the emulsion after fixing is different from the amount of free silver before fixing In most cases of normal coated plates, the amount was smaller because of the dissolving of free silver in the fixing bath. Thus these two expert reports give seemingly opposite findings, but are they really contradictory? I think not. As a laboratory man I must respect the testimony of weights and scales, but densities are another matter, the light obstructing properties of a silver film may vary with the state of aggregation of the deposit disproportionately to the actual weight of the silver, so that the findings of both reports may be true.

As it is the total and relative densities that count in making a print I would be inclined to put my faith in the results of the neutral wedge report.



Forthcoming Exhibitions

September 1st to 25th, 1930. Second Pacific International Salon of Photographic Art. Address Albert Jourdan, Secretary, Portland, Oregon. Closing date July 15th, 1930.

September 13th to October 11th, 1930. Royal Photographic Society of Great Britain, 75th Annual Exhibition. Address H. H. Blacklock, Secretary, 35 Russell Square, London W. C. 1, England.

1930 Toronto Salon

The Fine Arts Committee of the Canadian National Exhibition having decided to make this an "All Canada Year" in the departments under its jurisdiction, it becomes necessary therefore that all pictorial photography accepted for the 39th Toronto Salon shall be of Canadian origin. We ask that our old esteemed contributors in other countries bear this in mind and also that the 40th Toronto Salon in 1931 will again be of an international character. Plans for the 40th Salon are now under way and we hope to have 40 countries represented on the walls of the gallery in August, 1931, when the attendance is expected to reach the 3,000,000 mark.

Kodak Camera Club

The employes from chief executives to latest addition to the force joined efforts and high hopes and formed the Kodak Camera Club of San Francisco. At this writing the organization is two months old, taking nourishment in a hearty way and can already say Dadda, Mama and Goo. Many little items will be thought of, many minor details need ironing out, no doubt, but it is off with a flying start and the happiest of anticipations that this western unit in the Kodak International Camera Clubs begins its career. Fair warning is given Rochester that California Knows How and and that we will be found climbing rung by rung up that ladder which shall give us silver cups, gold medals, or whatever awards when and where Kodak Salons take place.

At the first meeting it was the generous pleasure of the membership to confer unanimously honorary memberships upon A. W. Pye, M. E. Elwess, G. Archer Lindsay and Sigismund Blumann.

It is planned to have monthly outings and meetings and at more or less regular intervals exhibitions of the work of members and traveling collections.

The officers are: President, R. W. Reed; vice president, M. J. Krysiak; secretary-treasurer, Miss M. L. Brown.

Meetings are to be at 7 p. m. on every fourth Thursday and club rooms are being constructed and equipped in the Kodak Building, Post near Grant Avenue. These will be elaborated and extended as time and need demands.

Photographic Society of Philadelphia

On Thursday, May 8th, a dinner was given by The Photographic Society of Phladelphia, at the Art Club, to Elias Goldensky. At the dinner he was presented with the Gold Medal of the Society.

A gold medal in itself does not mean much to Elias Goldensky, as the numerous medals, prizes and awards which have been tendered him during his photographic career, both at home and abroad, would, if their achievement be delved into, mark the progress of modern photography. The Photographic Society, however, has always counted Mr. Goldensky as its own. For many years he has been on its membership list and a guiding spirit in directing the artistic efforts of its workers. Scarcely an exhibition has been hung on its walls that Mr. Goldensky has not reviewed, and his opinion of the merits or otherwise of the prints that compose them one feels can not be refuted. And, moreover, he will be just as honest in his criticism of the work of the Society's members as that of other clubs. It was fitting, therefore, that the award of the Society be tendered him, if rather tardily, for services rendered which can not be adequately rewarded.

Elias Goldensky is an advocate of pure photography. He is not particularly interested in the medium. What he looks for first in a print is the **picture** and no camouflaging medium will satisfy him if it is lacking. He has little time for photographs that smack of something else. As he said at the dinner, "Photography is not among the arts, but has in it the elements of art." He believes that a creditable photograph is in itself ample excuse for existence without infringing on the domain of the artist. He also believes that painters can have no better practical foundation in their work than a knowledge of pictorial photography.

Mr. Goldensky came to this country with his parents from Russia forty years ago. He was then in his early twenties. What a loss it would have been in the field of portrait photography if his parents had not made that step; and, which is more to the point, what a loss it would have been in the career of The Photographic Society of Philadelphia.

California Camera Club

When this reaches our readers there will still be time to make reservations for the Yosemite outing from June 8th to 15th, the Fallen Leaf Excursion from June 15th to 22nd and the Yellowstone Tour from June 28th to July 9th. This will offer an opportunity for the members to get outdoors where the green trees and blue waters and the Godly light of the Sun can take away the pallor of too much dancing and whist play. Also an opportunity to take pictures with camera will materialize that cannot be found on waxed floors and about tables.

An ably written editorial in the Clu

Bulletin which hits its mark exploits the history of the club and makes much of the days when bicycle riding interested the membership but our recollection is of seeing Rabe and Kales more often with a camera than with a bike and that the members who did ride from the confines of the club-rooms to the open spaces on wheels had a camera strapped to the saddle or to the handle bars. But then perhaps every dancer has a pocket camera on the hip or attached to the garter, and every whist player keeps a Graflex under the table. I dunno. Stella tell us who was Chairman of the Bicycle Committee in the good days when pictures were being made.

Now, the outsider will get an impression that all these diatribes are intended to convey that there is no talent or photographic ambition in the good old C. C. C. Perish the thought. As clever men as ever belonged are on the roster. They are carrying too heavy a load of unresponsiveness. The social members may be helping in paying nominal dues but the active dues are not increasing as they might. Without knowledge of the facts we have ominous suspicions that a financial statement would show that social clubs run as scrupulously as is our club cannot pay.

Once and for all, let us have more photography. Production, gentlemen, actual picture making by the members. Let us have a medal or a cup for the member who shall have the most prints accepted in the coming year at the Salons. Let us give a party with all the dancing wanted in honor of the member who shall first have his prints accepted at Pittsburgh, the Royal, and London. Let us get down to brass tacks and real business. A Missouri showdown will be in order. We can do it. I know we can. Why don't we?

Through the fault of the Editor an error crept into the last issue, or it marched in with a brass band and to correct we now publish the list of new officers. President, John C. Eriksen; First Vice-President, C. A. Love; Second Vice-President, M. K. Curtis; Secretary, Evelyn Young; Corresponding Secretary, Martha J. Belvel; Librarian, W. L. Paxson; Treasurer, Albert B. Stephens; Directors, Charles A. Bryant, Carl W. Rabe, Lloyd McFarling, and C. E. Mertens. Splendid men and known as photographic enthusiasts.

We take particular pleasure in commending the pretty invitations to the lecture and hand colored lantern slide exhibition given by Elbert M. Morey on the evening of May 28th. We are informed the affair did credit to the speaker and honor to the club.

Los Angeles Camera Club

With the All American Salon right at hand one might expect the routine of the club to be somewhat interrupted; but seemingly the meetings go on and the print criticism nights, the talks and demonstrations and the competitions are not permitted to be neglected. President Fuller and his able co-officers are maintaining the club traditions and the members are maintaining the club standards. The fifth largest city in the United States quite properly has one of the five outstanding camera clubs, thanks to a jealous guarding of photographic interests and stimulation of photographic enthusiasms.

Recent meetings of the Camera Pictorialists of Los Angeles have been devoted to joint sessions with the various groups of workers in this city.

The first of such meetings was with members of the Los Angeles Camera Club as guests and prints of the visitors as well as members were shown and discussed, resulting in a very lively discussion of the present and future trend of pictorial photography. This was the meeting of March 3rd.

On April 7th, the membership of the Japanese Camera Pictorialists were invited and showed some of their recent work, done in their characteristic style as well as many prints showing the influence of other schools of photographic presentation. It is interesting to note that many of the Japanese are making fine progress in bromoil and transfer.

On April 24th, the Japanese Pictorialists returned the compliment by having as their guests the membership of the Los Angeles Camera Pictorialists, and at this meeting there took place the judging of the four months' competition of the Japanese workers, the first prize going to Mr. Nakamura.

Newark Camera Club

The message of President-Elect William L. Woodburn is quoted with purpose. In the May issue of Ground Glass redivivus he says: "We must not forget the purpose of our orgnization. Therefore TAKE PICtures, TALK PICTURES, wherever you go. And bring your prints and enlargements to the club that your fellow members may see them, enjoy them, benefit by them, or offer suggestions for their improvement." Good stuff and part of a campaign we hope to see become general and intensive to make Camera Clubs actually Camera Clubs.

It is glad tidings that tell us the Ground Glass is not to be discontinued. Monthly it offered us the best substitute for meeting old friends. The new officers are all intimates and we greet them in their official capacity with confidence as to their ability to carry on the noble work of Newark.

William L. Woodburn, president; Chester B. Kohn, vice-president; Louis F. Bucher, secretary; Julius F. Graether treasurer; Board of Trustees: Lyman Lee, Marius H. Petersen, J. V. H. Van Reyper; 1932—Henry C. Brewster, Edward Browaski, William H. Goulden; 1933—Charles J. Barkhorn, Frank J. Hall, Perry R. Smith; A. J. T. Smith, steward.

Societe Francaise Salon

October is not so far away when the pictorialist considers the chances of intervening influences that make last minute choices so perilous to quality. Get your salon pictures ready early and reconsider when something better happens. The French Salon has taken a high place in our American esteem and we hope the welcome the Photo Club de Paris extends our workers will be accepted with material signs of appreciation in the shape of many and surpassing prints. Some recent correspondence with Mons. M. E. Cousin, the Secretary, and a misread letter makes us especially desirous of helping to prove we are in accord with the objects and activities of his society. Mr. Cousins joins heartily in our protest against certain practices of uncertain persons in his country, of which we speak in the issue editorially. Of such practices the Societe Francaise can never be suspected.

Floyd E. Vail Exhibit

During the month of May, Floyd Eugene Vail, an eminent pictorialist and member of the New York Camera Club exhibited a collection of his bromoil and transfer prints at the Arts and Industries Building of the National Museum. It is hoped the exhibit in toto may be permitted to go the rounds of clubs in the Associated Camera Clubs and that in due time we may have the opportunity of seeing it.

Pittsburg Camera Club

The next meeting will be Tuesday evening, June 3, at The Bureau of Retail Training, University of Pittsburgh. Mr. C. S. Apgar will speak on "Research in Cinemicrography," illustrating his talk with motion pictures. This is a new development in photography that is entertaining as well as of great scientific value.

Bring in two or more prints for the A. C. C. of A. Interchange.

The May 30 election resulted as follows:

President Charles K. Archer
Vice President David R. Craig
Secretary-Treasurer Byron H. Chatto
Executive Committee, George H. Morse, Oscar C. Reiter, Harold M. Vernon

In recognition of the consistent excellence of their contributions to the Pittsburgh Salon, the following men were elected to Associate Membership:

Raymond E. Hanson, Melrose, Mass.
Riso Itano, Los Angeles, Calif.
T. K. Shindo, Los Angeles, Calif.

Cleveland Photographic Society

There may be various opinions as to what a Camera Club should offer to its members but there can be no difference of opinion that the following must be prime essentials. Is there something to equal the Cleveland Club in your community?

What you can buy for $2.00 a month in the Cleveland Photographic Society. 1. A fully equipped experimental studio where you can make portraits. 2. Three enlarging rooms where you can enlarge your little kodak pictures to any size. 3. A copying stand where you can make copies. 4. Eight dark rooms, printing machines, developing trays, wash tanks, drying racks, trimming boards, etc., where you can develop and print your own pictures. 5. A

photographic school where you can learn how to do your own photographic work. 6. An interesting lecture every Wednesday evening. 7. Ideal club rooms where you can enjoy the companionship of other men photographically inclined. 8. A photographic library with most of the photographic magazines and journals published in the country. 9. There is a Motion Picture Group, a Pictorial Group, and a Portrait Group, all yours without additional cost. 10. And most of all the rubbing of shoulders with some of the country's most interesting pictorialists.

Pictorial Photographers of America

June offers some interesting attractions in the one and closing meeting of the season: On Tuesday, June 3rd, at the Art Center, George R. Thomas of the Vandam Studios will talk on Theatrical Photography and exhibit examples of that sort of work. The Cup Competition has for its monthly subject TREES and this meeting will also close that activity for the season. And taking this opportunity we would impress on you the advantages of joining the P. P. of A.



Mimosa Papers

The Mimosa products are well known in Europe and they are going to be well known in America as their merits become familiar to our amateur and professional photographers. Not only is the base or paper stock fine but the tone of the prints is unusual and striking. The Mimosa American Corporation, 764 Third Avenue, New York, will gladly send you literature.

Central Camera Company

For more years than we can remember, the Central Camera Company has been relieving photographers of things they no longer need at a fair price and replacing with merchandise of the highest order, new or used, at prices more than fair. The firm is distributor for many makes of cameras and supplies and invites your correspondence. Address it at 230 South Wabash Avenue, Chicago.

New York Institute

Photographic schools need to be reliable or they cannot exist long. By the same token the New York Institute of Photography, being an old and well established institution can be depended upon to keep faith and give value. A request addressed to Department 2922, Number 10 West 33rd Street, New York, will bring you a generous sized book with much useful information.

Kodaks for the Ladies

We boast of knowing somewhat of cameras but are not familiar with cosmetics, yet we boldly recommend the Kodak Ensemble which seems to be a vanity case, compact, lip-stick and all, as well as a photographic outfit. The fair sex can now go out snap shooting, hunting the beauties of Nature or tiring of such common beauty open the case and look at themselves and improve on Nature. The exquisite colors, the fine textures, and the high quality of every detail is evident even to a mere man. Have your dealer show you a Kodak Ensemble just to gladden your eyes. You will buy by impulse.

Little Sunny Lamps

Leonard Westphalen is a highly skilled mechanic. He is a photographic enthusiast. The combination has created a man who has created a lighting apparatus which is nothing less than remarkable. Good photo lights are not uncommon, but good photo lights at the cost of Little Sunnys are to be featured. The Little Sunny Twin Arc gives a real efficiency of 20,000 C. P., the Little Sunny number 2, gives 10,000 candle power. And we can attest to the correctness of the rating. Write Leonard Westphalen, 438 North Rush Street, Chicago, for his offer to prove his lamps at his own expense.

Miniature Coloring

That consummate artist, Miss Judith Martinez, is offering instruction in Miniature Coloring as a course or by the hour. Her standing in the photographic profession and her ability as an artist with the brush, particularly qualify her to teach. Write to 2920 Jackson Street, San Francisco, and acquaint yourself with the tuition tariff and so forth.

Rolleiflex Camera

The demand for these coat-pocket reflex cameras has exceeded even the sanguine hopes for the makers and agents. Burleigh Brooks is importing them as fast as the factory can supply him and they are selling as fast as he can get them. You must see one and hold one in your hands to be up to date. A new idea carried out in remarkable way. Try your dealer, failing in which, write Burleigh Brooks, 136 Liberty Street, New York.

Simplex Border Printer

Masks and the difficulties encountered in registering when double printing have cost much in material spoiled and time wasted. The Simplex prints with or without borders, rolls or single sheets, single weight or cards. The machine is warranted to be fast, accurate and durably constructed. A request of the Photo Printer Manufacturing Company, P. O. Box 3101, Seattle, Washington, will bring you particulars and prices.

New Bromoil Products

Wellington and Ward, Ltd., of Great Britain announce a new bromoil paper, new bleach, and new links, to be used in a new manner. Of the products we can say nothing for want of knowledge. Of the method we are competent to speak with some authority for we have worked with rollers made for us of gelatine, in France. These were reticulated and hardened in formaldehyde. We have had rubber rollers made with a specially ground stipple or sandy granulated surface and some with ridges or so-called reed surface. These rollers were used with and without preliminary inking and developed under water. That our methods were not dissimilar from those being exploited as new is evidenced by the fact that one is warned that the bromide print is to be flat and full of detail. Our experience showed that there was a marked loss of half-tones and increase of contrast from roller use.

Wellington and Ward offer an emulsion that they claim will make bleaching a mere matter of mechanics and a bleacher that works in every case. From what we know of the firm a promise is a guarantee of fulfillment. Their object is to make bromoil a professional medium, possible in the commercial pursuits of photography and profitable in time and cost. This is great work. We look forward with pleasurable anticipation to further particulars.

The Wold Air Brush

It is astounding to note the almost ubiquitousness of the air brush in professional establishments. The smallest studio seems to need it as much as the largest metropolitan establishment. The portraitist, the commercial, and most positively the illustrative photographer find it indispensible. And the Wold Air Brush has supplied that important place for two generations. It is all that an air brush should be, can be, and it does all that one could ask of it. Write for booklet to the Wold Air Brush Manufacturing Co., 2173 North California Avenue, Chicago, Illinois.

Nicholas Haz Summer School

To make pictures is in some degree trained faculty. Artists are born not made but they do say genius is a capacity for hard work. Conciliate the two statements and you will get something. But to have the faculty of making artists of stimulating, directing, perfecting pictorial talents is a heavenly gift. I am thinking of Nicholas Haz, dear, careless Nick. The hardest working lazy man, the laziest hard worker I ever met. He procrastinates and lolls over his own interests and finds no effort too hard, no time too limited to labor for the interests of others. His Summer School in Glouceste Massachusetts, where he is making pictorialists and training artists should be an unqualified success. The master should be happy there for he has all the opportunity existing to do for others, to give of himself.

If this reach the eye of a reader wh

has the time and the wherewith for a trip to the old New England fishing village where painters found subject matter for famous pictures for several generations he is advised to correspond with Mr. Nicholas Haz, Baxter Cottage, Sumac Lane, Rocky Neck, East Gloucester, Mass. From our knowledge of Mr. Haz we can assure all that this artist is less interested, too little interested, in matters commercial to know how, or knowing care to do less than give many times in value for moneys received.

Holliston Photo Cloth

Now that distribution centers have been established in every city and most dealers can be counted on to have a stock, Holliston Photo Cloth will more than ever become common usage. Those who use it find it indispensible. The Eastman Stores everywhere and leading dealers in most places will supply you. Failing in your locality, write Holliston Mills, Inc., Norwood, Mass., for printed matter and samples.

S. F. Camera Exchange

When we desire to especially praise a worthy concern our mind instinctively plumps on its integrity. The San Francisco Camera Exchange has founded its success on square dealing. It never offers to give things away or to sell without profit but it does pay within reason for what it buys and it does sell at an honest margin. You will enjoy dealing with them personally or by mail. Fix this address on your mind, 88 Third Street, San Francisco.

Tabloid Chemicals

When you go to the country take tabloid developers and fixers with you. It will mean the emancipation from scales, graduates, and error. We especially recommend Rytol for tray and Tancol for tank. You should try Tabloids and realize better negatives from diversified exposures.

Lasky's

Having moved from Market Street to a new and modern store on Powell Street, B. F. Lasky, now sole proprietor hopes to see all his old friends and customers and any number of prospective friends and customers as may need the freshest and best in photography. Now at 108 Powell Street.

Zeiss Cameras

To praise Zeiss lenses would excite a smile; as palpable redundacy must, and to speak of Zeiss Cameras may seem unnecessary to those who know them. But new instruments are being produced by this firm which justify mention. The Zeiss Ikon Maximar, for instance, equipped for plates or film pack and such a lens outfit as makes it complete for any and all uses. Ask your dealer to show you one or write to Carl Zeiss, Inc., 485 Fifth Avenue, N. Y.

Nate Corning Historic Exhibit

We are informed on acceptable authority that at the coming P. A. of A. convention the members attending will have an opportunity of seeing the Nate Corning Historic Collection of prominent public men. This will be of particular interest to the membership inasmuch as in this fiftieth anniversary year Nate is one of the few, if not the only, survivors of those who attended the first meeting in Chicago in 1880. He is, therefore a ten star member. Our hat is in our hand to you, Nate.

The New Ansco Projector

Thanks to Mr. A. G. Hofmeister we have divulged to us what might have remained a deep secret. The Agfa Ansco Corporation have put on the market a real projector at a startlingly low price. It does anything and everything that a projector should and does nothing it should not do, and is beautiful to the eye of the beholder, for good measure. A demonstration proved that flicker has been reduced to a minimum and the light efficiency at 200 watts lamp power is maximum. A good looking and serviceable carrying case is a part of the equipment. We have received no literature on this item but no doubt a request of the Agfa Ansco Corporation, Binghamton, N. Y., will bring you printed matter and price.

The New Model Justophot

Shorter, finer (is it possible?) finish and greater visibility of the number when looking through, mark the latest Justophot. The barrel is now chromium plated. The same indestructable carrying case and the same fair price remain in force. Ask your dealer to show you the new model.



Conducted by G. A. YOUNG

Chemical Dictionary

It is difficult to say just what percentage of photographers are seriously interested in chemistry, either in general or as specifically applied to photography. It is certain, however, that there is a definite group who find their greatest pleasure in the scientific aspects of their hobby or profession as the case may be. Those who have this turn of mind will be pleased to learn of the new "Chemical Dictionary" by Dr. Ingo W. D. Hackh of the College of Physicians and Surgeons of San Francisco. A synopsis of contents follows: States precisely the theories, laws, rules; describes elements, compounds, drugs, minerals, vegetable and animal products; lists reactions, processes, methods; mentions apparatus and equipment. There are over 100 tables of various pertinent data, mostly original and scientifically accurate. Pronunciation is given in simple English phonetics. Published by P. Blakiston's Son & Co., Inc., of Philadelphia, bound in green Fabrikoid, 790 pages, price $10.00. Obtainable from the Camera Craft Book Service.

Treatise on the Air Brush

This book is a combination and revision of the two former books by the same authors, namely Samuel W. Frazer and Geo. F. Stine, which have been out of print for several years. It has been brought thoroughly up to date and is divided into three main sections. Part 1 deals with the uses of the air brush. Part 2 contains a progressive series of lessons in the technique of air brush work, while part 3 is devoted to coloring photographs with the air brush. The three parts together make a very complete work. If we are to judge from the number of inquiries we have received for reading matter on air brush work it would seem that there are many who will welcome publication of this book. Since the former books of these two authors went out of print there has been no adequate literature on the subject. Published by the American Photographic Publishing Co., of Boston, cloth bound, $2.50. Camera Craft Book Service will supply you.

Photographieren mit der Leica

"Photographing with the Leica," by C. Emmerman, takes up all aspects of taking and finishing as well as projecting pictures made with this interesting little camera. Chapters on the proper use of enlarging and printing, projection, development, etc., give adequate indication of the thoroughness with which the author has treated his subject. Published by Wilhelm Knapp, Halle (Saale), Germany, 150 pages, paper cover, $1.50. Camera Craft Book Service will obtain a copy for you.

Amateur Cinema League Bulletins

The Amateur Cinema League is publishing an interesting series of bulletins which are distributed free of charge to its membership which are not otherwise available. Last month we mentioned Bulletin Number Five, "Amateur Film Editing" and we now have numbers three and four entitled respectively, "Ready, Aim, Shoot" and "Making a Simple Film Story." The first is concerned entirely with the elements of camera operation, while the second, as the title shows, explains the basic principles of scenario construction. They are written for the beginner in motion picture work, with the object of making it possible for him to produce good pictures from the start. A helpful feature that is contained in each pamphlet is a last minute checking list. This contains all important points which must be in order before filming can begin. Many a spoiled film would be saved and many an uninteresting scenario would never have been made if some such system as this were followed.

CAMERA CRAFT

REG. U. S. PAT. OFFICE



DAY DREAMS — G. A. YOUNG

VOL. XXXVII NO. 8 PRICE 20c

Founded 1900

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The Day Springs from on High — *Alex Keighley*

CAMERA CRAFT

A Photographic Monthly

SIGISMUND BLUMANN, EDITOR

Claus Spreckels Building, San Francisco, California

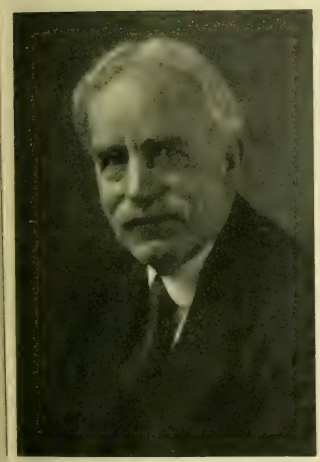
FOUNDED MAY 1900

VOL. XXXVII AUGUST, 1930 NO. 8

Alex Keighley

Sigismund Blumann

(Illustrated by hitherto unpublished pictures)



As a Boswell I should be about as graceful as an elephant doing a three-step. But as an admirer of greatness and as one man writing of another, my boldness bred of keen appreciation encourages me to essay anything. It takes courage for this small self to presume to introduce a pictorialist of Alex Keighley's proportions to a public who know him as well as I and who know his work. So I'll not try that.

But I can tell a little story that will do more to bring his personality and habits to every fireside than pages of biographical stuff.

About two years ago in the course of a desultory talk to a camera club I happened to extoll certain prints made by Keighley which were then hanging on the wall. I pronounced the name as it looked to me and as it was generally spoken—Kyley.

At the end of the evening a charming young lady with a very British accent approached me and said, "Were you speaking of Alex Keethly, by any chance?" This dialogue ensued:

"Why yes, but is his name Keethly? And do you know him?"

"No, I cawnt say I know him but I am from Steeton near Keethly and we all have seen the laster of High Hall. He wanders about in the oddest way with a camera and moons a great eal over odd bits of the country but we had no idea, you know, that he was known over he water or as great as all that."

And I verily believe that lady looked at the prints on the wall with a sense of discovery. he might now write home that Alex Keighley made pictures which were hung as far away s San Francisco and were admired.

What does this tell of the man's unobtrusiveness and modesty? How it exemplifies the dage that no man is a prophet at home. And can't you just see this artist wandering about ie countryside, mooning over odd bits of landscape?

A word and I am done. Did the lady say Keethly? I cannot rightly recall but that o will tell us something. What is in a name? Now read what follows and you will et the measure of Alex Keighley's mind from his attitude toward his art.

The illustrations have, for the most part, never been published before, or had not been ublished up to the time when they were sent. They are not all representative of Keighley's est, but they do represent the best in photography.



Crossing the Stream — *Alex Keighley*

Rambling Ideas

By Alex Keighley

Looking back into the History of Man we come across outstand ing landmarks which have indicated great advances in the arts c life and civilization. One such landmark was the discovery of th uses of fire, and another was the invention of writing. Within th last thousand years the greatest advance was the mechanization c human life, when man, instead of relying on his own thoughts, bega to make intelligent use of the powers of Nature. Pictorial photo raphy represents the practical application of this principle to th production of works of art.

The training of a graphic artist requires an enormous expend ture of time upon draughtsmanship. Although the pictorial photo grapher is spared much of this drudgery, it is still necessary for th production of a work of art worthy of the name, that he should ha the same amount of training as the painter artist in the principles c art; and in the cultivation of artistic vision. See "Artistic Perce tion."

While the photographer escapes the long apprenticeship drawing, on the other hand he has to thoroughly master the technic side of his own craft. Sometimes one may recognize real artistic i



Gathering the Flock — *Alex Keighley*

tention behind bad technique, but the latter is a heavy handicap to the success of the picture. The aimless photographer rarely achieves good technique because he has nothing to express. His purpose is trivial and he derives little satisfaction from it.

The serious photographer finds a real joy in every stage of the work, and every step is carefully considered—selection of subject, lens, focussing, stop, length of exposure, development, density, printing process, and final treatment. All these manipulations are so many processes of control, whereby the final result may be modified, the purpose being an expression of the original personal impression. Whatever can be done by these mechanical methods of control should be done, so that the result shall be as perfect as photographic methods can make it. Despite the greatest care, however, it frequently happens that the print thus produced has artistic defects which cry out for correction, such as insistent spotty high lights where they are not wanted, and lack of emphasis on principal objects. Surely no jurist could maintain that having exercised personal control throughout the whole of the previous manipulation it should be illegitimate to modify the print in any way that would lead to pictorial improvement. The essential points however are first that it should be done with the "true art which conceals art," and secondly, that it should



The Village Street — *Alex Keighley*



Temple of Bacchus: Baalbee — *Alex Keighley*



In the Woods — *Alex Keighley*

be essentially and indisputably a photograph and not a graphic work of art. The "Control" processes of printing such as bromoil while giving admirable results in skilled hands, are snares and pitfalls to novices who have given little study to nature and art. *It is far better not to control at all than to control wrongly.* Nothing could be falser than the idea that playing around with a brush makes a man an artist. The photographic process by which a picture is made is an entirely subsidiary consideration if the picture makes any appeal. The question should be not "How has it been done?" but "What has been done?"

The aim and purpose of all works of art is to deliver a message and to express an idea. The lighting and position should be chosen with the intention of emphasizing the principal objects, and minimizing the unessentials, and so to give a sense of unity, harmony and charm. The object is to express. And glory our wonder of light, which will magically transform the commonest objects into things of beauty. Aid is given by the softening of line, especially in the region of great contrast; a measure of diffusion simulates the natural dazzle; and so implies light. Photography as a medium of artistic education is not to be surpassed by any other medium of artistic expression. No one can take it up without enlarging his mental hori-



The Washing Place — *Alex Keighley*

zon. Landscape photography leads him to a closer companionship with nature—the horizon, sky, hills, moor and woodland. He may have started to find "pretty bits." Gradually he is lead to see beauty in commonplace things, and is led to higher realms of fancy and imagination.

Great and marked have been the advances in pictorial photography within one's own lifetime, but it is still in its infancy. With constantly improving apparatus and machinery picture making is getting more and more away from the hand made and looking into the future, one might prophesy a wirelessly broadcast stereoscopic moving picture in natural colors accompanied with sounds.

THE SOWER
By Bert Leach

Forth went a sower to sow in his field,
Flinging the seed to the welcoming mould;
Darkened and moistened, the seed, concealed,
Grew through the hours and the months to yield
In the russet season a thousand-fold.

Forth went the sower; and in his soul
Was sown the loveliness of his field,
Bird notes, sun glow, wide, wide roll
Of quickening meadows. Grew the whole,
Until God himself to the sower was revealed.

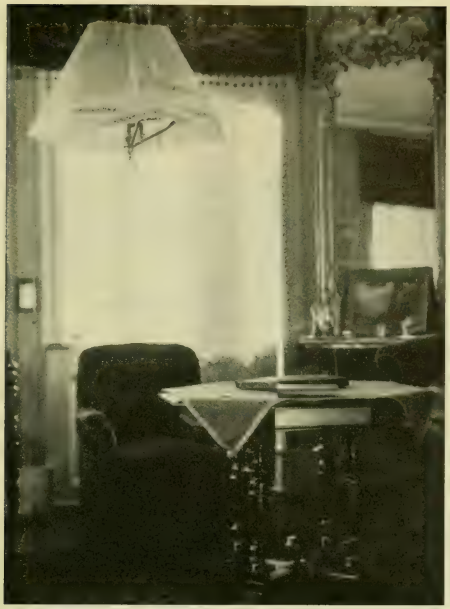
On Half-tone Effects in Prints and Enlargements

By Prof. Dr. H. D'Arcy Power, F. R. P. S.

The matter constituting a picture may be continuous as it is in an oil painting, or discontinuous as in an etching or engraving. The normal photographic image is both intermediate of and different from either type. It consists of irregularly disposed particles of silver that partly obscure, and partly expose the underlying paper, but never in the definite and orderly way of the line types of image formation. Certain advantages accompany this latter form of image, in particular that pure white light is reflected from the free paper surfaces, giving a certain luminosity to photographs in which this condition has been brought about by secondary processes. Furthermore, images that are broken up by line or pattern gain a certain softness of quality that does not, however, detract from their drawing. These facts have long been known, and in the case of enlargements, have led to the use of screens designed to break up the enlarged image. Thus, H. Dittmar, in the February number of Camera (Switzerland), gives details concerning the employment of various kinds of tissue paper, of screens made of one or two layers of fine tapestry canvas, and of the special screen made by the Lifa Company. All three of these forms are figured in the article referred to.

I wish here to deal with a screen that has long been procurable, but made for another purpose, namely the taking and viewing screens used in making the Paget (or Duplex) natural color plates. These screens consist of an ordered pattern of colored segments of microscopical size which are sufficiently transparent to not greatly interfere with printing time. These screens may be used in direct printing, or in the making of enlargements. I will deal briefly with both.

The Paget screen consists of colored elements arranged as shown in Fig. 1. When such a screen is treated as a negative the resulting print consists of an arrangement of triangular dots (Fig. 2). If a negative or subject is printed through the colored screen these dots are distributed throughout the resulting print with a flattening effect, though the gradation may be improved. There are cases where such a result is desirable. If on the contrary a negative, either on film or thin glass, be made from the colored screen and this be printed in conjunction with a subject negative, the resulting print will possess an image suffused with white instead of black dots and a great gain of luminosity result together with a lengthening of the scale of gradation in both directions. The truth of this statement may be re-



alized from a comparison of the accompanying prints from a negative of a very difficult subject. It is required to show detail in an absolutely black hat, and a perfectly white dress, the hat must be detached from a very dark background, and gradation shown on a face that possesses very little. All the prints are made under the same conditions on a medium gas light paper. No. 3 is a straight print, it was not found possible to preserve detail in both high-lights and shadows without tiresome dodging. No. 4 is the same with a Paget taking-screen interposed. We now have a great extension and leveling of gradation, but the brilliancy of the face lighting is markedly diminished. This might in other cases be an advantage. No. 5. Here the Paget plate screen is replaced by a film negative printed from it. The result is a print showing the same extension of scale, but with a brilliancy of the upper half-tones that is even greater than that of the straight print. No. 6 is printed in the same way with a glass instead of a film negative of the color screen interposed. Here we get the same effect except that the intervening thickness of glass causes a decided softening of outline, without fuzziness, that is very pleasant.

To summarize: 1—Any form or position of screen extends the scale. 2—The color screen itself lowers the general tone. 3—Nega-



tives of the color screen raise the general tone. 4—Glass negatives of the screen also soften the image.

We thus have three implements at our disposal, but of these the film negative will be found most generally useful in printing, and the glass negative in enlarging. Both forms are readily made by printing the film or negative (which should have a slow emulsion) under a Paget viewing screen. The exposure should be short and the

development sufficient to yield a light grey deposit. If the mark is overshot a weak bath of either the Farmer or Permanganate reducer will set matters right. As it is very important that the screen be of uniform density throughout, care must be taken to rock the solution in all directions both during development and while reducing; for the same reason the illuminent should not be too close to the printing frame. I prefer diffused daylight. In enlarging the screen need not be larger than the negative, but with direct printing it must be as large as the print, and this might be larger than the Paget viewing screens available, or too expensive. This may be met by enlarging the color viewing screen two, or even three diameters on to a process plate or film. This will of course involve a proportionate enlargement of the dots but with the greater viewing distance of the larger print no harm is done. In direct enlarging from a small negative the same thing occurs, and there is a limit at about four diameters which cannot be exceeded without detriment to the image.

In the printing care must be taken that the film side of the screen is in contact with the paper.

Screens made as above, whether plate or film, must be kept scrupulously clean and free from abrasions. A great help in this direction is to immerse the fixed and very thoroughly washed screen in a 10% formaline bath for five minutes, and dry it in a quite warm place without further washing.

ASPIRATION

A. G. Miller

Perchance, in some far faeryland beyond the stars,
Where shadows sing and moonbeams dance
Amid the perfume wafted from the flowers,
The bars that cramp these lives of ours
Hold not their sway,
And fancies waking from their trance
May freely float away.

It may be—But here the heavy burdens lay
Their crushing weight upon our souls.
The more we struggle to be free
The tighter bound we seem to be
And ever further flee away our goals.

And yet—these gleams escaped from Paradise—
These luring dreams that dimly drift
Before our watching, eager eyes—
May stronger prove than all the dread array
Of frowning facts that loom
Amid the deep impending gloom
That lies about our way.

Too oft we've heard what Faith may bring,
Tho many hold it true
That she may every barrier fling
Aside for me—or you.
What she does vision, Work must do.

Impressions of the Second Chicago Salon

By William Alexander Alcock, F. R. P. S.

Whenever and wherever Billy Alcock is mentioned faces soften and a wave of affectionate recollection sweeps over the gathering. His name in print is productive of something the same. The reason should be known to others than the comparatively few who are his intimates. William A. Alcock has never done a mean thing, never hurt an individual by word or deed, and he finds his own greatest pleasures in doing for others and creating happiness. This is praise to effusiveness as it stands but really falls short of justice, for mark you,—immediately after seeing the show he sat down in the precincts of the galleries where it was exhibited and with pencil on scrap paper wrote his impressions for the many yous who are readers and for the one me who am his friend, also. His notes were meant to furnish material for an article but they are going to you as they came and any hand other than Bill's should lessen the value of the writing. —*S. B.*

In the first place the show is magnificent in its surroundings and it is, moreover, beautifully hung—hung in a way which seems to bring out the best qualities of the divers prints exhibited. As a whole it is a high class collection and while many familiar workers are conspicuous by their absence what is shown compares favorably with most of the American Salons of recent years.

The Art Institute is situated on Michigan Boulevard. There was a charge of twenty-five cents for admission on the day I visited but the well lighted galleries in which the photographs were hung were crowded with visitors who did not just walk through but stopped to discuss and seemed to assimilate and enjoy what they saw on the walls.

The prints are shown in two connecting galleries and the lighting comes in plentitude through skylights so contrived that the softened rays do not cause unpleasant reflections so frequently in evidence where artificial lighting is resorted to.

I shall not attempt to discuss the prints in detail other than to say that to me the most striking work is that of Alexander Keighley, F. R. P. S., closely followed by F. J. Mortimer, F. R. P. S., Leonard Misonne, Fred Judge, F. R. P. S., and Dorothy Wilding. Harry C. Phibbs of Chicago has the very finest character study in the exhibition in "The Wastrel" while Dr. Henry Kreuder of New York has in "Busy" a charming bromoil transfer, the portrait of a young man at a work bench. Forman Hanna had three of his unique Arizona subjects while Arthur Kales had four beautiful bromoil transfers. He certainly is master of transfer. Valentino Sarro whose print "Head of a Young Man" was awarded the gold medal by the judges, is one of the very few who have the full allotment of four prints and one could not make reference to any of the prints without mentioning that of the silver medalist, Alexander Leventon's well known "Portrait of a Russian Boy." Charles Archer, also one of the

four print exhibitors, exceeded himself, if that is possible in his "From a Pittsburgh Office Building," a print which comparatively old, is ever new. It wears exceedingly well. Hugh M. Bill's "The Cricket Match" and Franklin I. Jordan's "The Sport of Kings" are excellent examples of what can be made photographically out of sporting events—a field which it seems to me is very much neglected, so much so that I am unable to recall having seen any pictorial representation of our great American game of baseball, and but two of golf, the one Will Zerbe's "Duffer" and the other Sophia L. Lauffer's "Caddies," both well known prints. Dr. Max Thorek, that indefatigable worker who holds the world's record for the number of prints exhibited in any year—something approximating two hundred and fifty—is best represented by his "Orientale." Arthur C. Banfield's "Trudy" is a a beautiful example of the bromoil as applied to portraiture— a field which the American photographer seems to be neglecting.

J. Dudley Johnson's beautiful "Snow Roofs" was much admired. Oscar Reiter—the old master—is well represented by his "Good Servants."

And one could go on for hours discussing the prints.

Suffice it is to say that a visit to the exhibition is a liberal education in the art of photography.

METOL POISONING

Sigismund Blumann

At rather close intervals the photographic press publishes remedies and precautions for users of Metol who are disagreeeably affected by that chemical. On an average of once or twice a month we receive a visit from affected individuals who have had to discontinue their photographic diversions or what is worse their bread-earning craft through the condition of their hands due to Metol toxemia.

We have seen skin raw and bleeding, eruptions of a virulent nature, sometimes confined to the hands and sometimes extending to the face and neck. In every case the afflicted has insisted that Metol, alone, so poisons. That no other developer acts so. And in almost every case treatment given for phenol poisoning has given relief and the specific formula published in Camera Craft has effected a cure, or what may be accepted as a cure.

Camera Craft is not selling prescriptions or drugs. The formula has been sent to dozens of readers whom we have been happy to serve. We have also no intent or interest in injuring the sale of Metol. We use that chemical by choice and preference and consider it almost indispensible in photographic practice. But we maintain there is such a thing as Metol poisoning and rue the need to contest denials.

The individuals who suffer from the idiosyncratic sensitivity are not similarly poisoned by other developing agents, the solutions of which contain the same sodas, potassiums, and bromides. If it be claimed that Metol by itself is inert and that sodas make it toxic the defense is somewhat in the nature of the murderer being claimed innocent because he only commits violence in the presence of darkness. The sodas, etc., alone do not poison. The sodas, etc., combined with other developing agents are not poisonous. What is the toxin? You tell us.

When brown stockings used to be dyed with methylaminophenol there was more or less epidemic a disease of the feet which was known as Brown Foot Poisoning. When the means were discovered for eliminating the compoundNN-diamethyl paraphenylenediamine the complaint was said to have been likewise eliminated. Has it?

We have taken pains to inquire as to the particular make of Metol used by the persons who come to us with macerated skin. Four brands are named and they are the best in the market. Intensive investigation discovers that the users in nearly every case let the solutions dry on the fingers, or, if they wipe the hands, do not wash them thoroughly. Is it possible that the effect of oxygen or other aerial gasses bring about a reverion to toxicity? This the unbiased chemist and physician must decide between them.

Now, if it be permitted, I have the best brief for Metol and it is limited to acceptable truths.

Metol is probably the one best developing agent known at this time. In its combinations with Hydroquinon, Glycin, Pyro, and even Amidol, it adds greatly to the efficiency and quality of the developer. It is poisonous but so are hydroxides, the cyanides, the acids, used in photography, and used with the same common sense precautions it need not affect the users.

The facts being known and certain superstitions blasted we shall continue to use, and therefore buy (Mr. Producer) more Metol than ever.

Know then that Metol is not immediately escorotic like the acids or alkalis nor violently toxic like the cyanides. It is rather hard to get Metol poisoning for the first time. Repeated and persistent carelessness are to be blamed. Persons affected confess to having worked with Metol for years and suddenly to get a "dose." The condition of the skin, or the lymphatic circulation, or the blood, or the general system may be assumed to operate in making one time more propitious than another. Once Metol poisoned and recurrence is almost like hay fever; a sight of the irritant is enough to bring on the attack.

Be of stout heart and good cheer, dear reader. Continue to use Metol freely but do not drink its solutions, or bathe in them, or inhale them through the pores, but be plain cleanly in your habits.

Take simple precautions. I have a lotion made of two parts of mineral oil, one part of rubbing alcohol, and one part of paraffine dissolved in naptha. This I shake violently and rub into the skin till the greasiness is gone. It puts a film over the hands that is sufficiently protective for many hours. After having had the fingers in Metol solutions or any other, for that matter, I wash my hands with Ivory soap and scrub the fingernails with a stiff brush on which there has been placed a little tooth paste. Try that tooth paste idea for cleansing and polishing the nails.

It has happened that on week-ends I have spent whole days in the darkroom or laboratory and my hands have become water soaked from being in Metol developers and (I am knocking on wood) the first attack of Metol poisoning is still to come to me. But then perhaps I am rather clean in my habits. After a day with Pyro you cannot find a yellow tinge to my fingers.

Metol is poisonous, all right, or all wrong, but it is up to you to determine whether it is going to poison you or not. Be sensible, be clean, and you are safe.

Note

The manufacturer recommended Resorcinol as a specific for metal poisoning in the letter previously published.

Resorcinol is the metadihydroxy benzene of the pharmacist. Its relations, Pyrocatechin which is othodihydroxy benzene, and Hydroquinon is the para of the same formula, both well known to the photographer. In its physiological properties it is very like phenol but with about one-third the efficiency in such uses as to which phenol is put.

In 1910 Schaffer recommended it for skin diseases and its use in arresting suppurative eruptions and epidermal affections is recognized today but no evidence has been offered toward proving it antidotal to Metol Poison. In fact the beneficient effects of the Resorcin ointment is probably due to zinc oxide and bismuth subnitrate which form a part of the Unguentum Resorcinol recipe.

FAITH

By Cornelia Farrell

A goal I have set is a star by the sun,
May I reach the sun when my task is done.
The paths that lead upward, I stumble and plod,
Unnoticed I struggle, known only to God;
But I must have patience and courage and hope
As darkness and misty surroundings, I cope,
But onward I press, though slow is the pace,
But God knows and I know that I'll win the race.
Achievement and honor, success, will be mine.
No faint heart I carry, nor shall I repine.
My eyes burning upward, see only my goal,
My faith never falters, for strong is my soul.
No favor from fortune I seek in the race,
The paths of luck, fortune nor chance shall I trace.
I'll battle through drudgery, obscurity, doubt,
Discouragement, self-sacrifice are the foes that I'll rout.
Up, up from the depths I'll use all my might.
And I'll rise to the brim of a glorious light.

Photographing Telegraph Hill at Night

By Rene P. d'Urbal
Illustrated by the Author

Telegraph Hill at night is a vantage point from which to view a tremendous panorama of lights. To the east one sees the myriads that are Alameda, Oakland, Berkeley and Piedmont; to the west and south one sees the countless lights of San Francisco. The illuminated alabaster giant shapes of the Shell Oil Building and the Telephone building appear between the silhouettes of the wind-whipped Eucalyptus trees. Faint outlines of other tall buildings loom out of the twilight.

This photographer with his head and ears bundled in his overcoat proceeded to set up his camera on the tripod, in a veritable gale, opened the shutter at F.11, and went through a set of gymastics to keep from freezing during the eight minute exposure. At the same time he encouraged another amateur who was doing his best to steady his Graflex against the gale.

After an hour the photographer had all his enthusiasm frozen out, and departed with chattering teeth home—with a half dozen exposures.

The surprise came when the negative was developed and the miniature negative enlarged to 3″x4″. Telegraph Hill was as I had seen it that night—superbly beautiful.





A BALLADE OF REMEMBERING FEET

By Bert Leach

The chewinks came a week ago,
And white wake-robin is blossoming
Where melted the last streaks of snow;
So I hear and answer the call of Spring,
Spring is the queen, and I am the king
Of the woods; and together their new green maze
We wend—to the cave—to the grape-vine swing—
My feet remember all pleasant ways.

The trail to the sunlit pool below
The cliff, where the swallows catch and cling,
With cowslips is glimmering now, I know
So I hear and answer the call of Spring.
And the ripples are eagerly beckoning
And lisping their call in the shallow bays;
"Come in, come in." they are murmuring—
My feet remember all pleasant ways.

Half-leaved willow boughs to and fro
Sway with the joy that the warm winds bring;
The dappled sky's in the pool below,
So I hear and answer the call of Spring.
Quail's whistle—bees' hum—everything
Quickens the pulses of him who strays
Free as a hawk on far-spread wing—
My feet remember all pleasant ways.

Envoy

With a heart that cannot forbear to sing
I hear and answer the call of Spring;
And the song that I sing is a song of praise
That my feet remember all pleasant ways.



THE SWAN

On a Picture by Dr. Lewis Mace
F. H. P.

As stately in her dignity
She swims alone, serene—
Triumphant is the progress of
Her Majesty the Queen

Her arched neck bends slowly down,
Her head is bowed again,
In simple act of royal grace,
To courtiers in her train.

And as at her commanding sign
The waiting groups move on,—
Bright ripples clear a pathway for
The passage of the Swan!

Converting a Home Portrait Tripod into a First Class Drawing Stand

Nolan Richey
(Illustrated By the Author)

When purchasing my home portrait tripod, was well pleased with its many features but recently have discovered an extra use of it for which any other folding camera stand of similar design can also be utilized.

Pursuing my hobby of photography at home, quite a bit of time is spent on drawing and coloring photographs. A drawing stand was badly needed, so one day when my thoughts were concentrated on my pocketbook and my eyes on the camera stand this practical idea materialized. When trying it out, I found it very difficult to keep from telling readers of Camera Craft immediately.

Believing my idea may be appreciated by both artists and photographers, especially those who have the folding camera stands, I will endeavor to explain how others may use theirs similarly. When completed you will be happy to find that your drawing stand is ready in the small space of time taken to attach your camera to a tripod as the drawing board is attached exactly the same way.

To convert the tripod into a strong and serviceable drawing easel should not cost more than $2.50 plus your own time, labor and tools. I made mine in less than three hours.

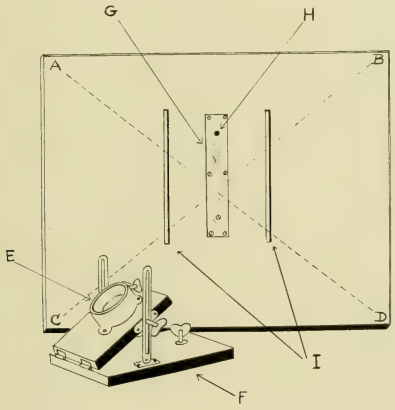


FIG. 1

The drawing board is of boxwood construction measuring 20 by 24½ inches and cost $1.19 at Sears, Roebuck & Co. The local stationery store wanted $2.80 for the same thing, so count them out.

Then I obtained a piece of brass bar measuring ⅛ inch thick by 1½ inch wide and 9 inches long from the wholesale supply house for such material. It isn't necessary that the bar be of brass, however I used it because it is much easier to work with than steel, although steel is cheaper. And the bar doesn't necessarily have to be as long. Half that length would do as the screws hold to the drawing board better than I expected.

A series of holes were drilled on each side of the brass bar about one-quarter inch from the edge for screws three-quarters of an inch long. This depends, of course, on the thickness of your drawing board, as screws should not go completely through. The holes are countersunk for flat head screws, which are necessary.

In Fig. 1 of the drawings, ABCD represents the drawing board and G represents the brass bar countersunk into the board so the face of the bar and the drawing board are flush. About two inches from one end of the brass bar and three-fourths inch from the edge, another hole was drilled (see H in Fig. 1) with a No. 10 drill. This hole is not countersunk as it is to be tapped with threads for the tripod screw. Benefit by my mistake, and do not countersink this one but get a 14-20 machine screw tap and put the threads in it for the screw.

Next, carefully consider which side of the drawing board is best then on the other side determine the center of the board by

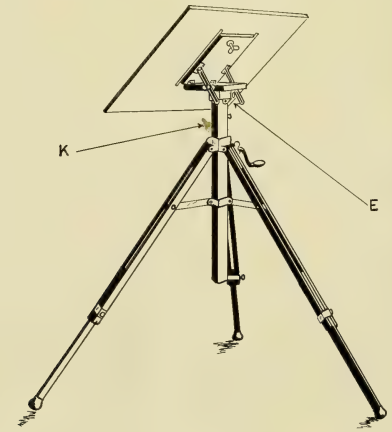


FIG. 2



FIG. 3

drawing diagonal lines from corner to corner. Where the lines intersect is the exact center and in constructing the stand the center of the board must be directly above the tripod center post (see K in Fig. 2). Consequently, the adjustable table or plate (F in Fig. 1) of tripod head will come somewhat off center of the drawing board itself; but the centerpost socket (see E in Figs. 1 and 2) will be located where the lines intersect on the board, which is the center. It is necessary for the stand to balance when used as a table.

The place for the brass bar is marked off after careful measurements of your tripod head and the size drawing board you use. When the bar is mounted right, it should center nicely on the tripod head. By use of a chisel and jackknife, that part of the drawing board is cut out the thickness of the brass bar, which measures ⅛ inch by 1½ inch by 9 inches. The bar will then fit snugly into this cut out area so its surface is flush with the surface of the board. Then screw it to the board.

Now the drawing board is attached to the tripod head and the whole thing is turned upside down onto some padded or smooth support taking care not to mar or scratch the front of your drawing board. Attach two small strips of wood about three-eights of an inch thick by 10 inches long on either side of the adjustable plate and your easel is finished (see I in Fig. 1). The strips are to keep the drawing board from moving sidewise after being attached, so be sure the board is lined up properly and accurate before nailing them on.

When necessary now to change your camera stand to a drawing easel, merely attach the board to it as you would your camera. Many more uses can be made of the stand also. I find it an excellent stand for placing small objects like silverware or flowers to be photographed for it can be raised or lowered when not always convenient to raise or lower your camera; it can be used as a support for a home motion picture screen for the board is adjustable vertically; and can be used as a reflector, because of its many adjustments. And be very careful not to mount too large a drawing board on it, as one's wife might consider photography and all it means nothing as compared to a few tricks at bridge.

In illustration Fig. 3 the artist is seated comfortably at the stand, but in case of fatigue he may stand and the tripod will still "do its stuff" when raised. I find it as solid and strong as any drawing stand on the market, and many times more versatile.

A Project in School Photography

By Anna E. McCormick



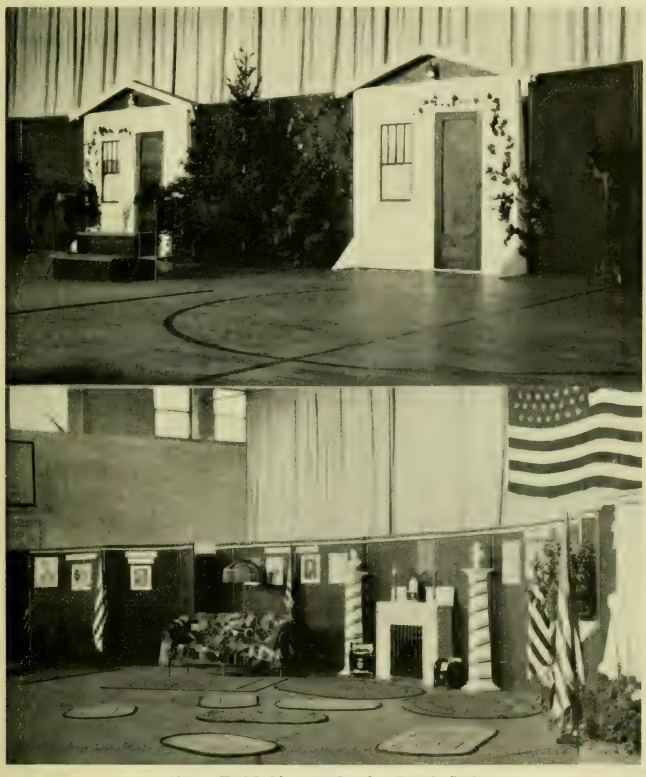
FOREWORD

F. A. BOGGESS, Principal, University Hill School, Boulder, Colo.

What is it that this nation requires of its schools? To make the best possible citizens of its boys and girls! This is not half as simple as it sounds for the good citizen must be *good* both at work and play—during business hours and while at leisure. No life is fully equipped unless it has at least one avocation which is not harmless but constructively helpful. Schools can no longer ignore this fact. Training for life must include the time not used in making a living. What are the characteristics of an ideal avocation? Perhaps no one knows the best answer to that question but certainly it can hardly be amiss to say that it should invite one out of doors, should cultivate the aesthetic nature, provide helpful exercise, provoke mental activity, and have something to show for the time and energy expended upon it. Amateur Photography meets all these conditions and might well be regarded as approaching the ideal. The schools of America could hardly do a better thing than to inculcate in the children a photographing habit—one that would keep them looking for beauty spots all their lives. It would be a course in art appreciation, nature study, love of country, and good citizenship all in one. I approve heartily the work that has been done along this line in University Hill School and commend the idea to every other school in the land.

The public schools of America offer a virgin field for training in the art of photography and cultivating an interest in the subject as an avocation. To be sure in many junior and senior high schools camera clubs are maintained with some degree of success but prob-

ably in very few schools is a deliberate effort made to interest and make intelligent all students in the subject. This is unfortunate for there is no better solution of the leisure time problem of our young people than is offered by amateur photography and it is as fascinating as it is valuable. It takes them out of doors for healthful exercise, encourages them to look for beautiful and unusual things to preserve in pictures, trains them to observe closely, cultivates the aesthetic nature, and has some financial profit possibilities. Since it is highly probable that when the boys and girls of today are men and women they will be living in a world in which the work day is six hours and the work week is five days. The question of what should be done with the remainder of the time engages the thought of both statesmen and educators. What use people will make of the great amount of leisure time which such an arrangement will give



Above—Health Playroom Interior, Fourth Grade
Below—Patriotic Program, Fifth Grade

them will depend largely on the interests they acquire and the habits they form while young. This article describes one phase of a project which has as its object enlisting the interest of an entire school and its patrons in photography. The plan described is used in the University Hill School at Boulder, Colorado.

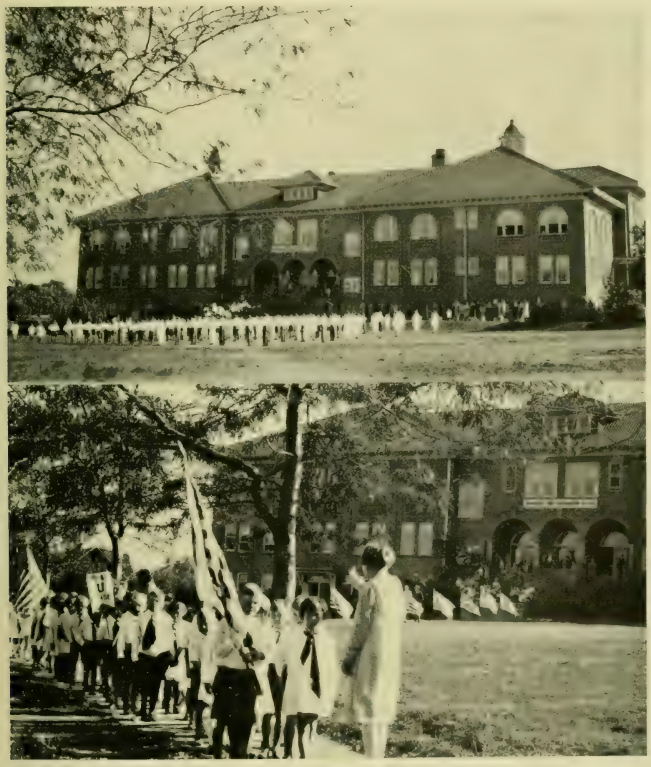
This school owns an excellent Kodak, the gift of a graduating class. It also keeps a school history book. Into this book go all the newspaper clippings about the school and one print of each picture made. It becomes an illustrated chronicle of the school's activities for pictures of every important event are made and the newspapers are supplied with full information about everything which is of public interest. The book is therefore of vital interest to pupils, teachers, patrons and visitors. A large Kodak album is used for the purpose and a new volume is added each year. Pictures are taken by one of



Abovve—A Patriotic Field Program
Below—The Stately Minuette

the teachers who has become an enthusiastic amateur herself and takes great interest in this extra curricular activity. She is also sponsor of the school's Photography Club, a successful junior high school organization. This Club annually presents an original assembly program planned to arouse and maintain a school wide interest in photography. But that is a separate story and will have to come later.

The school has an enrollment of nearly five hundred pupils in grades one to nine inclusive. Its chief activities center about the assembly programs which are given twice each month in the elementary grades and twice each week in the junior high grades. Each year every pupil takes part in one or more of these programs for the teachers of the school feel there is training of great value in such activities. Many of these programs are given in costume and provide subjects for numerous photographs. In fact there seems to be no end



Above—University Hill School, Boulder, Colorado
Below—Field Exhibit, Elementary Grade

to the pictures to be taken. For example one program was given by the girls of the junior high showing work done in their physical training classes. Nine folk dances of different countries were demonstrated and native costumes were worn. Then there was pyramid building, marching, and Indian club swinging so that more than a dozen different pictures were made of this event alone. There is a series of programs in which different home groups give "Famous Characters in Fiction Dramatized" and these are almost always in costume. There are honor letter assemblies, and programs for patriotic occasions, Christmas, and all the important days which are nationally observed. Each year on Armistice Day the school's Memorial Tree is rededicated with impressive ceremonies. More than fifty programs are given each year by the children of different groups. Besides, there are field exhibits, safety parades, athletic teams, musical organizations, advisory council, fire team, and many outside speakers to be photographed. During the year 150 to 200 negatives are developed. One print of each is immediately made and posted on the school bulletin board and later transferred into the history book.

One of the most interesting things about this project is that it is self supporting so far as the invesment of money is concerned. Pupils may buy any photograph made by the school and yearly sales probably amount to between 1500 and 2000 prints. On such sales there is a margin of profit of approximately 25 per cent which goes into the photography fund. This not only takes care of the expense but it enlists the interest of practically every home in the district because somewhere about it is one or more pictures of school activities in which its children have had a part. Indeed, so keen has become the interest that a number of homes have family history books of their own supplementing the pictures secured from the school by those taken by parents and children wih the family camera.

It does not take a very active imagination to recognize something of the present and future value of such a book. To the children of today it becomes a wonderful illustrated treasure house of interesting scenes in their school life. As the years go by its volumes make an increasingly valuable record for the archives of the school. The value and possibilities of this project can best be shown by reproducing a little play which was given by the pupils at the junior high school senior-faculty banquet and repeated at the senior class day exercises. Here it is:

Note

In the next issue will appear a complete playlet for school use by Professor F. A. Boggess and its photographic connection, if not thoroughly established by the foregoing, will be brought to the thoughtful reader's consciousness in its own words.—S. B

Modifying Developers

Herbert Brennon

The best developer for any photographic emulsion is the one given by the maker. That law is laid down by every authority on every opportunity because it is true and basic. It holds so long as the exposure has been right or as near right as the latitude of the material. But the amateur is very apt to over or under expose. The pictorialist wants particular and peculiar effects that are not normal and which help him express what he wants to put across. The right developer no longer serves. It is no longer right for his purpose. It is well, therefor, for him to know how to get what he wants without mixing a fresh solution.

The most popular developer for bromides is Amidol. Next comes Metol-Hydroquinon. Both may be manipulated similarly. For more vigorous results add more sulphite to the Amidol, say ten per cent of the bulk content already in the solution, and add one to three grains more Amidol to the ounce of your gross: add five per cent more carbonate and a few grains more of Hydroquinon to the M. Q.

For softer results add from twenty to thirty per cent more water and note the result.

For richer deposits with the Amidol and an increase of gradation let the print come up just short of completion, put it into clear water to build up then immerse it again in the developer long enough to count five and after a rapid rinse pop it into the fixer.

In all developers containing carbonate it should be known that increase of that salt makes for denser deposit and contrast and that less than the prescribed amount will give softer results and higher key images.

Bromide not only eliminates fog but increases contrast by cutting out the finer gradations.

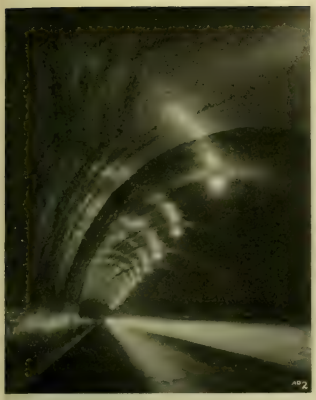
Less water increases the speed, contrast and density. More water makes for softness and high key effects.

These bits of information should help the amateur get what he desires. They are put tersely and offered the reader in chunks according to the Editor's advice to give the facts and keep to facts.

It might be added that Metol gives detail and Hydroquinon gives density but that has been stressed so much that it is already known to everybody. There is just one trick that I should like to put down here at my own risk. The thing is not reliable but when it works it works well. Add a few drops of Hydrochloric Acid to any developer, over expose, and develop for warm blacks or browns. How much to overexpose you will learn by trial. Yes, the over exposure will call for considerable bromide but you need not fear degraded blacks for the warmth will cover that.



Medal Print
U. Shindo





ADVANCED

AUGUST





SECOND: *H. Kira*
FOURTH: *G. Elwood Hoover*

THIRD: *Dr. Max Thorek*
FIFTH: *Dr. M. A. Obremski*

ADVANCED COMPETITION

Edward Alenius
P. J. Arnold
Oliver Atwood
Henry Baum
Fred J. Benning
Harold Carey
Baroness M. Chiari
P. Christofer
F. C. Diemer
Dr. P. M. Doughty
Miss Josephine Dunne
Miss Mary Fileni
Adolph Franzen
Santos Frates
H. Goff
Dr. M. Highton
G. Elwood Hoover
Harrold Jennings
Mrs. J. F. Jones
H. Kira
A. M. Knight
Dr. K. Koike
Chester Morris
Dr. M. A. Obremski
W. H. Orton
Rene L. Quentin
U. Shindo
Dr. Max Thorek
R. d'Valvi
Dr. M. O. Wetsch
Tex Wiley
Harold R. Yautz
Mrs. Neuman Yautz
Otto von Zacheris



Medal Print
G. Tomiyasu





AMATEUR CLASS



AUGUST.



SECOND: *F. Y. Sato*
FOURTH: *Mrs. Emily Forster*

THIRD: *R. W. Reed*
FIFTH: *R. L. Saettele*

AMATEUR COMPETITION

Henry Ackerman
Miss Carmena Aralesi
Fred Beidleman
Otto Bender
Gustave Gernhard
William A. Brown
F. M. Chandler
Gerald B. Clarke
H. W. Clark
Carl Demaree
Miss L. Deming
Dr. Harold Edmonds
Dr. Irving B. Ellis
Dr. Dwight C. Ensign
William H. Finch
Mrs. Emily Forster
Miss H. M. Forster
E. L. Gockeler
A. Gonthier
F. C. Greissinger
H. Y. Hara
Henry C. Jackson
K. Kojimoto
Charles E. Lamphere
Isidor S. Lefkowitz
C. J. Lim
J. W. MacBride
S. M. Maule
Corrine Meyer
Martel I. Mickey
A. G. Miller
Roy Mingins
G. E. Montgomery
James Moyne, Jr.
Olaf Neinsen
T. Nohira
Mrs. Peter Nott
Miss J. Olmeman
Y. Osada
Roderic Pearson
Hugo Raeth
R. W. Reed
C. L. Richardson, Jr.
Miss Hazel Rill
Victor Rosenheim
R. L. Saettele
F. Y. Sato
Dr. F. F. Sornberger
R. A. Snayder
Victor Steinbrueck
E. C. Stuart
G. Tomiyasu
R. Tousen
T. K. Tsukane
Yoneo Usami
K. Wakasa
John Whitsell
F. G. Wieberg
S. Yamane
T. Yoshihara
K. Yoshioka
Paul Zammit



This Heading and This Page

Of all the pages of this magazine which are devoted to the reader en mass what appears Under The Editor's Lamp is mine. Mine to keep and do with as the fancy moves. Mine to keep in touch with the kindred souls, and to touch new friends who are so good as to like me and offer the even facets of their being to the even facets of this poorly cut, hardly semi-precious stone of a man.

It is a comforting thought that these friends would condone and accept me were I only half as good. And it is consoling to know that those sadist beings whose pleasure comes of hatreds would think no better of me were I a hundred times better. The conclusion is to carry on.

We are all moving onward in the Pageant of Time to one goal. There are times when I keenly feel that onward sweep that rushes me too swiftly on and away. It is good while the season lasts to enjoy the summer and it is good to be with friends. To the unfriendly one can but say, "We are spending our tiny pittance of eternity on this earth. We may never pass this way again. Our heartburnings, our boiling and stewing, our differences are so small in the infinite estimate. Let us be gentle with one another and bear with one another while the need exists. Let us help to give and get pleasure while it lasts."

ON MY MOTHER'S BIRTHDAY

It is Junetime, mother, and I bring a flower
That in the living garden of our home
Bloomed fairest of a hundred there.

I bring a loving thought, a memory
Of your young womanhood and me, a child,
Held in your arms: the potent thing
That bred uncounted hopes and high desires.

Here in the sunny world, so quick, so warm,
I stand alone and look into the void
Dreaming old dreams and listening
To songs that have not moved my soul
These many years.

This is the day
When you were born. You, too, were young—
Quaint fancy! Quainter than the fact
That I am old as you were old.
We meet, dear mother mine, in that respect
Upon the level of eternity.

This rose,
This thought I put upon the grave
Devoutly consecrated in my heart
And send an unvoiced prayer to find
Your ear somewhere in the infinity
Of Time and Space. And if you long,
If you, too, long to hold me once again
As I have longed to be a child
And have you hold me tenderly,
Know I am calling, calling o'er the years
Across the chasm of the quick and dead.
Ho! Coming, coming full betimes to you.

Divest of grosser earthliness
Just for the nonce, my soul to yours
Cheerily greets the day and you.
A happy birthday, mother dear.

Why We Do Not Print Criticisms

It has been my privilege to show certain faults to John Smith in prints made by Frank Brown. The faults were shown and the Brown prints selected to illustrate because Smith made those errors, had those faults in a marked degree. Our intention was good, our purpose noble. Did it succeed? It did not. Frank Brown said "You bet, that's so. I always watch out for these very things and all my friends tell me how much they like my pictures."

This Brown and this Smith do not exist. The story is fiction. But make a thousand Browns and Smiths and amplify the story in a thousand ways and you will have the truth, and no fiction.

We have been asked again and again why we do not help our readers by printing the pictures made by tyros and why we do not publish analytic criticisms of each. Why? For what purpose? Do you wish to cultivate the keen eye that detects flaws? Or would you develop a discernment that sees the merit in a work of art? To learn to appreciate greatness? To shape your course by the best routes? To look at the objective and ideal and let the soil beneath your feet serve only for a foothold?

As a matter of fact no one print can help another worker through its criticism. If you know photographers as well as I, you should know that each one refuses the criticism deep down in his heart, sometimes claiming that the very fault condemned is what he "worked hard to get." That each photographer has his friends who think the critic a fool, and enemies who are pleased to see him roasted.

If this sound pessimistic then stating the truth is pessimism. But I am far from being a pessimist. All of us enjoy, profit, improve, by seeing the best there is. All of us should work from models, not imitating but learning. On which basis you may look for more and when they are made, for better pictures. We have no ambition to cater to or placate, or flatter any of you by putting your picture of the family cat, or the new baby, or the vest pocket snap of two thirds of a county on one sheet of paper, into Camera Craft. It must be good—good enough to do you justice, to serve our thousands of readers, to save you from being ashamed of yourself when you look back in years to come.

No, we shall not criticize the pictures of anybody, everybody and sundry. We want the sort of pictures which are so good that our moderate ability cannot criticize them.

Do You Buy Your Fame?

We recently received an offer from a French publication to exploit one of our prints in consideration of a certain sum to be paid them in advance. The following letter will give our readers the feelings of their editor.

"Gentlemen: I have no recollection of having sent you an etching for any purpose but however such a thing came to your hands it is against our principles to pay for the privilege of being exploited.

"As a matter of fact we expect to be paid for the use of anything of such a nature. If it be worthless it should not be published and if it have a value it should be paid for. Very truly yours, etc."

The evil is growing and it has a peculiar element of contempt for us Americans. It bespeaks a low opinion of our acumen and an amused assurance that we are all vain to folly. No British, German, or other European publishers have presumed to try it on us so generally, so persistently, and we are quite certain none will. To the French publishers we must seem utter fools. Are we? Some of us, alas, must have qualified or the drain on their exchequer for stamps and stationary should have prompted cessation of the practices.

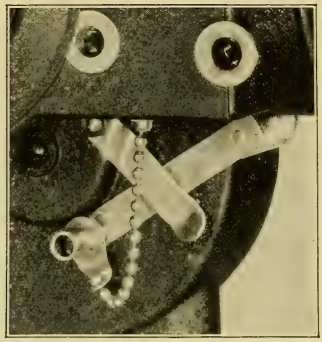
The thing is bad for the honor of France. We are led to wonder whenever we see a picture reproduced as to how much it cost the maker to get that much Fame. To wonder if it is really Fame? And to wonder whether Fame at so much per is really worth while.

Personally, I had rather be turned down by an honest jury, rejected by a frank publisher, than have an entire volume devoted to me for which I have paid, not with the hopes of profiting from a business investment, but to try to fool the sophisticated public into thinking me "Some Punkins."

Dear reader, being printed does not make a picture good. Paying to have it put into a book doesn't fool anybody these days. Earn your reputation, don't try to buy it.

Nor do I mean that your gratification in honors received is to be held in contempt. Approbation is sweet. But be sure you have deserved it and that it is not the product of bribery.





Non-loseable Winding Crank

The Victor Animatograph Corporation, Davenport, Iowa, is now equipping the Model 5 Victor Cine' Camera with a chain-attached winding crank which cannot be lost or misplaced.

The crank chain is an attractive as well as useful addition to the Victor Camera, as it is of the beaded type and is finished in highly polished chromium-plate to match the Model 5 crank and crank clip.

The chain is attached at one end to a revolving collar on the crank, while the opposite end is solidly fastened to the bottom of the camera motor housing.

It is said that any Model 3, 3T or 5 Victor Cine' Camera may be equipped with this new accessory by merely removing an oil hole screw plug and inserting in its place the threaded head of the crank chain. The chromium-plated crank with chain attached and the crank clip to match is priced to sell at $2.50.

Sunrise, Twilight, Moonlight

Simply putting a disk of optical gelatine in front of the projecting lens will color the entire projection. Throwing a colored light on the screen from an auxiliary reflector gives atmospheric effects that are delightful and realistic. For instance: A pale orangy red screen on the projector is significant of sunrise or sunset. If an ordinary tin hemispherical reflector on a table lamp with a blue bulb be now made to shine on the screen it will mingle its rays with the red and produce a true dawn. Moonlight is to be simulated with a very pale blue screen on the projector and a darker blue light reflected on the screen. Fire scenes call for a deep orange screen or filter on the projector and a red reflected lighting. All this may be improvised with only a fair ingenuity.

Kodacolor Mirage

Throw a spot light on the subject and include a fairly wide area in its light field, the light to be screened through a varicolored filter on which the colors have been painted in transparent stains to form patternistic designs. Filming this with a Kodacolor Camera you will get the most startling effects you can imagine. The actors and the background will seem to mingle fantastically in futuristic lines and angles.

Looking Glass Spotlight

In taking pictures out of doors it may happen that you desire the regular Movie Stunt Lighting so effective when the Baby Dolls of Hollywood show a nimbus about their saintly heads. Take a handglass and use it as you did the bit of looking glass with which you annoyed the neighbors when you were a boy. Just aim it so that the reflection hits the hair slightly from in back. There is no better spotlight than this but it is worse than a Klieg for spoiling eyesight.

Cleaning Film

Notwithstanding our lengthy articles on this subject we still find some who insist on using alcohol to clean up. It is a risky proposition. We will repeat one good formula for a cleaning compound. Dissolve as much clean parafine wax as will go on a quarter dollar in an ounce of cleaners' naptha and when completely in solution, filter. Use this on a soft, well

washed cotton rag or canton flannel and when the film has been lightly swabbed and the liquid has evaporated from the surface carefully polish with another clean and soft rag. This not only removes dirt, finger marks, etc., but preserves the film and protects the emulsion. The liquid may be applied to both sides of the film with advantage.

Victor Directory of Film Sources

The element of good-will in business gains day by day and the Victor Animatograph Company of Davenport, Ohio, never behind and often to the fore with good things, pursues the policy of advertising by giving service. Its publication of a Directory of Sixteen Mm. Film Sources is going to be of inestimable value to schools, colleges, industrial concerns, and individuals. The copy before us is a first edition and we can safely prophesy many editions to follow.

Helping to Avoid Vibration

Sometimes projectors are placed on tables so light and flimsy that walking across the floor produces vibration. In such a contingency it is a simple matter to put a few bricks or other heavy objects on the table or if it have a lower shelf to weight it there. In fact I have known a man who has the table weighted with heavy leaden casters so that the stability is low and so more stable. A screw eye in the floor would enable one to fasten the stand directly to the floor but few housewives approve of screw holes in their floors. The point is to give your projector stand, be it table or other unit of furniture what automotive engineers call traction.

Mirror Illusions

This seems to be getting to be a looking glass issue. If you are so lucky as to have a mirror large enough for the purpose you can produce some very remarkable effects by placing it so far from the action that the size of the setting comes within the area of the mirror and then shoot the picture with the lens aimed at the looking glass. Should you hang the glass about six feet above the ground and tilt it—as in fact you must to get the subject—you will be astonished at the oddness of the result. A certain ballet in a present movie hit was made in this way.

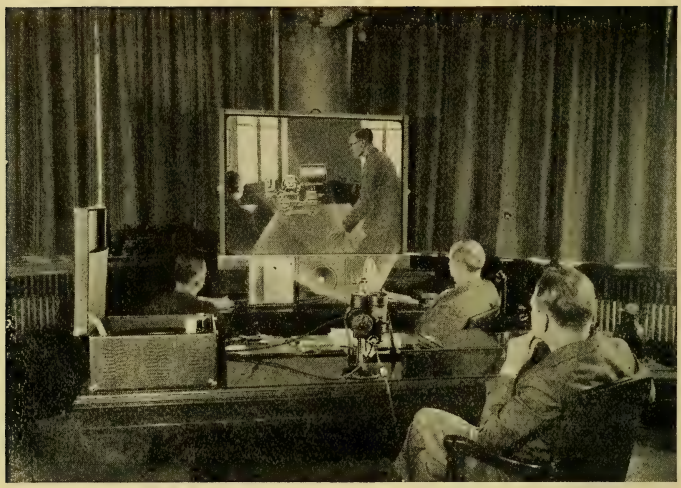


Tibbets is a Movie Fan

Have you seen the Rogue's Song? Personally I recall it with the keenest pleasure. I could never have believed that Technicolor with its two-tone limitations could produce such rich tints, so true, so gorgeously brilliant, nor that the Motion Picture studios could be stimulated to giving such attention to artistic composition. The real attraction however was, of course, the star. Tibbets whose voice charmed us in opera, has proven himself an actor of the highest attributes. He is being billed as a matinee idol with Valentino, dead and gone, tied to the tail of his fame. We laugh raucously and shed a tear in sympathy with Tibbets whose aspirations never impressed us as aiming that way. It will interest those who are being charmed by the artist to know he is an ardent Cine-Kodaker. Here you see him, the modest great man in music with his camera. We add affection, on that score, to our admiration of his abilities.

Novelties

Any of the old tricks that used to amuse the whimsical still photographers of a generation ago can be adapted to Cine work. The man in a bottle who moves and talks, the beheaded man holding his own head and walking about with it under his arm, the three men talking to one another and all three the same individual, and a dozen more illusions are simple and practical. There is a book on the subject. It is the old Woodbury's Photographic Amusements.



A Portable Sound Movie Equipment

A technical and engineering achievement is the Project-O-Phone—a thoroughly practical, portable equipment for the presentation of sound movies. In this new equipment amateur projectionists will be particularly interested to know that 16 mm. films are exclusively used.

At first the principal uses of the Project-O-Phone will center in the business and educational fields. But it will probably only be a matter of a comparatively short time before a varied sound movie library will be available.

It consists of three small units which can be easily carried from place to place. Any Filmo projector can be adapted for use in this equipment. A standard 16-inch phonograph record, of the 33 1-3 revolutions per minute type, is perfectly synchonized with the projected pictures.

The projector, player unit and a dynamic speaker are each in a separate case and can be quickly set up and easily operated.

The Filmo projector and playing unit are driven by separate motors, each motor designed for its special purpose. The two units, the projector and the playing unit, are then coupled together mechanically by means of a flexible shaft so that positive synchonization is assured, regardless of the length of the picture or record.

The playing unit consists of a power pack, amplifier, turn table, electrical pick-up and tone arm complete in a sturdily constructed case. A rectifier and three amplifier tubes are used in the amplifier which is located immediately under the turn table and easily accessible. Although the amplifier is of special design, any one can make tube replacements as they become necessary and any good radio man can take care of any repairs should they be required.

The sixteen inch turn table is driven at a constant speed of 33 1-3 revolutions per minute by an induction motor designed for the purpose. The turn table and motor are mounted as a unit and suspended on springs so as to withstand the shock and hard usage of transportation.

The unit is designed to operate on a 60 cycle alternating current, but where it is necessary to use it in districts where direct current only is available, the manufacturers supply a small portable converter for the purpose.

The Filmo projector is adjusted so as to operate at a constant speed of 24 pictur

per second (which is standard for all sound operation) and the necessary attachment is fitted to the front plate to permit the coupling to the playing unit by means of the flexible shaft. This attachment does not interfere with the normal operation of the projector as thus equipped it can be used to show both silent or sound film at will.

The dynamic speaker is of superior design and construction. The unit itself is mounted on a baffle and fitted snugly into a carrying case of pleasing design and proportions.

Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

President, C. M. Coffey.....Raleigh Building, Portland, Oregon
Vice President, Harry Vinson.....Bellingham, Washington
Secretary, C. F. Richardson.....Milwaukie, Oregon
Treasurer, Sam Walters.....Bushnell Studio, Seattle, Washington

Only a couple of weeks from the time this reaches your eye. Only a short time to get under way Seattle-ward to meet all the old friends and enjoy a convention of your fellow craftsmen and learn from experts what is and has been developed in the line of your profession since you last gathered for the same purpose. Of course you are ready but are you cultivating the proper mood? Have you built up a receptive form of mind, an enthusiastic mood, an aggressive spirit? There is going to be some exhilarating scrapping. All in good nature and all for the good of the craft. You will want to make your ideas felt and your voice heard.

This matter of sentiment cannot be put aside. Men cannot be induced to get together for just sordid reasons. Of course better conditions, more profits, are essentials but the tune of the cash-register is not the only music in the world. If it were the public would hold on to its dollars instead of having pictures made for pure sentiment, mostly, and we should starve. Sentiment has a place and is a great motivating force in assemblies of humans. We all love to be impressed with the idea that those who earn their bread and butter and the gas for their Rolls Royces are men and women with hearts and souls and not just names of competitors down the street.

The following from Brother J. H. Gensler will tell you what has been gotten together for the program. There will be more, much more, but this outline reads well as it is.

A meeting of officers and committees was held in Treasurer Sam Walters' Studio, July 3rd and 4th, where final details of the program were submitted and pronounced one of the best programs to be offered the Craft in several years. Great enthusiasm was shown by the Seattle photographers present and a splendid cooperative spirit was offered.

The Chairman of the Exhibits Committee, Mr. Dave Hughes made a special plea that every photographer make every effort to send him some of their very best work and he again reminds you that all exhibits must reach him by August 14th.

Mr. Charles Butterworth, Dean of Photography, was unanimously selected as one of the judges in the portrait division. Mr. Hughes says this is an opportunity for every portrait man on the Pacific Coast to have this best beloved man pass upon the merits of your artistry. On this, we all agree.

Chairman of the Membership Committee J. H. Gensler reports that memberships and dues are coming in in a greater volume than ever before; especially is this true of California. However, he again sends forth his clarion call for more members. He reports that he hopes his darned old hat will hold out till he makes good on that wager with President Coffey. Indications point that Gensler will win in a walk.

All exhibit space has been taken and the photo-finishers will see that marvelous Paco Finishing Plant in its entirety.

The program is filled with interesting and surprising subjects from Beattie's School of Lighting to the Better Way to Sell, for the portrait man, illustrative color separations and better business methods for commercial men and then we have that wonderful personality, Mr. Albert Hansen of the Bear Film Company, who has recently made a survey up and down the Coast. Mr. Harold Graves will talk on short-cuts and how to build retail counter-volume and the National Association is sending that wonderful business man, Mr. George D. Stafford of Chicago who will tell how to build up a successful portrait business and bring to us the latest plans of the National Association. There are many other features but 'tis said, to hear Mr. Stafford speak is worth a week of traveling.

Seattle is the place, August 21st, 22nd and 23rd the dates, and from all of this we would say, take good advice, come early and don't miss a minute.

Master Photo Finishers of America

A. J. Cunningham, President	102 Liberty St., Utica, N. Y.
William Burton, Vice-President	216 N. Kirkwood Rd., Kirkwood, Mo.
Fred. B. Fountain, Treasurer	483 Main St., Middletown, Conn.
Guy A. Bingham, Manager	Box 1020, Rockford, Ill.

Territorial Vice-Presidents

South-Western States: Albert Hansen,	1122 Howard St., San Francisco, Calif.
North-Western States: Edwin Mayer	181 Ella St., Portland, Ore.
Mid-Western States: W. H. Jennish	Box 597, Waterloo, Iowa
North-Central States: John H. Seamans	1953 E. 71st St., Chicago, Ill.
South-Central States: John H. Hammond	Box 650, Meridian, Miss.
South-Eastern States: Elon C. Robison	488 Central Ave., Petersburgh, Fla.
Great Lakes States: R. J. Wilkinson	125 Michigan Ave., Jackson, Mich.
Dominion of Canada: S. C. Atkinson	1924 Rose St., Regina, Sask. Can.
Central States: J. E. Leitzell	1510 Broadway, Mattoon, Ill.
New Jersey-N. Y. C.: Anthony Barber	378 6th Ave., Newark, N. J.
New England States: Lee Paulmann	65 Laurel St., Bristol, Conn.
Mid-Eastern States: Walter J. Houpt	828-30 Phineas St., N. S., Pittsburgh, Pa.
Central Coast States: Walter W. Hicks	3825 Georgia Ave., Washington, D. C.
Eastern Canada: D. A. Lynn	1570 Dundas St. W., Toronto, Ont., Can.
Western Canada: S. C. Atkinson	1924 Rose St., Regina, Sask., Canada

Impress these dates on your mind: October 21, 22, 23, and 24. Impress their connection on your membory: The Eighth Annual Convention of the Master Photo Finishers of America. Now memorize the place: Saint Louis, Missouri. Having this lesson committed, make your resolves. On these dates, at that place you shall be one of the many who will be found at that affair. It is very much your affair. By this time you have learned that whether you are a member of the National or not, their activity has made it possible for you to make a living if making a living is within the scope of your abilities. It has made conditions such that the difference between what you get and the customers pay enables you to put a dollar or two in the bank.

Conventions are the tonics of trade organizations. Without them that essential solidarity upon which success depends would wane and die and the craft should once more find itself a prey to wash-tub finishers and merciless shop-keepers. The Master Finishers' organization has put your business into the class of respected industries. You are respected as one of the commercial factors of your community. You are no longer a cellar man to be told what you were to get or to get out. You are an investor. You own machinery, let us hope you own the latest and best. Your extinction would remove an accepted industrial plant from your city. If you are not all of this go to the convention, by all means, and learn how to take your place with your fellows. Don't pike. Spend the requisite dollars as an investment that is to pay you dividends. Don't grumble, grouch, and revile. Let the evils that exist pass you by. They never did anyone any good. Take the good,—and there is much of it for all of us, and make much of it. Tune in for the band and tune out the static. You are a Photo Finisher. Be a Master Photo Finisher.

In order that Western Master Photo Finishers might plan in numbers to attend this year's National Convention scheduled for St. Louis next October 21, 22, 23 and

24, the Executive Committee especially switched the usual Convention dates from early November to the last full week in October, thus making it possible for Western members to take advantage of Eastern summer excursion rail rates.

These summer excursion rates not only offer a much lower rate than the usual convention rate of fare and a half, but they also allow you to travel by two different routes in most instances, and allow you to travel to points further East than St. Louis, and then include that city as a stop-over point on return West. While regular convention rate regulations allow only two or three days before and after convention dates for remaining in the East, the summer excursion rates, I believe, are good for a stay of several months back East—just so you are back home by November 1st.

For your information have secured list of rates from several Western points as follows:

	To St. Louis direct	To Chicago returning via St. Louis
Los Angeles	$85.00	$90.30
San Francisco	85.60	90.30
Portland and Seattle	85.60	90.30
Spokane	80.35	85.05
Denver	51.55	59.65

It can well be imagined that the average Western member does not make up his mind and arrangements for business over night, to make such an extensive trip as back East, and, therefore, we are addressing you four or five months in advance of the National Convention, hoping that you will start to plan now to make this year the year in which you will plan to go back East for a general visit and to include the National Convention as the high point of the trip and for good measure. Chances are that St. Louis will be as far West as our National Convention will locate for some years to come, so the Eighth Annual Convention should be made a Western convention, and you may be quite certain that Eastern Master Finishers will be delighted to have a representation from the West and see that every such delegate is given real honor and extended a wonderful and profitable time. Plan now to be with us.

READ NEXT MONTH WHY YOU SHOULD JOIN THE NATIONAL MASTER PHOTO FINISHERS

Association News

CHARLES AYLETT, 96 Yonge St., Toronto, Ont., Can., *President*
D. D. SPELLMAN, 4838 Woodward, Detroit, Mich., *1st Vice-President*
GEORGE D. STAFFORD, Chicago, Illinois, *2nd Vice-President*
J. W. SCOTT, 205 W. Fayette St., Baltimore, Md., *Treasurer*
L. C. VINSON, 2258 Euclid Ave., Cleveland, O., *General Secretary*
W. E. DOBBS, Buick Motor Co., Flint, Mich., *Chairman Com. Section*
NELSON L. BULKLEY, 855 W. 5th Ave., Columbus, Ohio
Chairman N. P. E. C.

As this issue of Camera Craft goes to press the convention is about to open and get under way. There can be no news to tell at this time, therefor. But the school deserves mention at all times and it is known that the enrollment is unusually large and the curriculum now covers every branch and phase of the photographic profession.

At the close of the Milwaukee convention the portrait school at Winona Lake will be opened. The date is July 28 and the course runs to August 23. Tuition is $75.

Will H. Towles, who has been in charge of the portrait school since its opening, has revised and improved the course of study for 1930.

In former years students have made photographs on their first day in the school and on the last day. These photographs show improvement so remarkable in their technical work that it would hardly be believed that they had made the progress in one month.

The reason they go forward so rapidly is that they go to the school with an understanding of photography and Mr. Towles uses intensive methods in teaching and carries them along rapidly in the essentials.

The experience of students of former years will be repeated this year.

For details of registration and accommodations at Winona Lake, write to General Secretary L. C. Vinson, 2258 Euclid Avenue, Cleveland, Ohio.



Ye Editor Retaileth Newes of Ye Profession and in Quaint Italics Titallateth Ye Sphynx with Hys Quill



H. Bedford Lemere

President of the P. P. A. of Great Britain, prominent Rotarian, and a good fellow by every right, the friends of Lemere who know him vicariously through his work and reputation will welcome the opportunity of seeing him face to face on this page. Greeting from and through Camera Craft which speaking for a multitude says to you, H. Bedford Lemere, that your work is cut out for you and our confidence in you is unbounded.

Alexander Leventon in Music

It was our great privilege to listen to a violin solo rendered in conjunction with the Rochester Civic Symphony on the evening of May 5th. Our good old radio functioned well and every note came over the air clearly. This notice will again call attention to the distinguished company in which photographic enthusiasts find themselves. Mr. Leventon is well known as a photographer, to musicians he is equally well known as concert master of the Rochester Symphony, and as a soloist of note. Camera Craft made a short day of the occasion and each member of the staff left the office for home and the concert an hour earlier. We all wished our applause might have been sent as clearly back to Rochester and the ears of the soloist.

John P. O'Callaghan

Colonel, we love to call him. He is leaving Crissey Field for Brooks Field, Texas, and all of us are going to miss Mrs. O'Callaghan and the ever witty Sergeant more than words can tell. John has been active in every movement connected with professional photography on the Coast and at the P. I. P. A. and Northern California Division meetings has been a prominent figure. May the best of fortune wait on him and his good health follow him.



Kathleen Dougan Wins Honors

It has happened before and often that our western photographers have brought distinction to themselves and the coast but Kathleen has broken the record, and on the altar of the Pacific lays three laurel wreaths in her modest but none the less gratified way. Bless her heart, the little woman has really done something big. Unusually big even for her. To compete with professionals all over the continent and to land the first western and two second awards is an achievement. No doubt the children were beautiful, and equally no doubt so were thousands of other children beautiful, the pictures of which won nothing. It remained for the artist to capture that beauty on the plate and to put it on paper. The Pacific Coast is proud of you, Kathie. The State of California is doubly proud. And as a trans-bay resident we on the east side of the water are trebly proud.

Ida M. Reed Vacationizes

Don't look for vacationizes in the dictionary till the next edition. I just made the word to help the lexicographers get out something new in their annual rehashes. The fact is that Miss Reed is doing that now in her recently built bungalow in the high Sierras on the slopes overlooking Echo Lake near Tahoe. A recent letter tells of our Big Boss' scrubbing and oiling floors and supervising the building of a driveway. Hoops. We should give much to see the work going on. We love to see others working,—HARD. Details of an intimate sort about cupboards and such will not interest the reader, but the lady's friends and fellow Business and Professional Women will be happy to read that "If we had a million dollars we could not be more comfortable." Yes, and if you had a million dollars you might be darned uncomfortable at some resort where you dress for each meal and show up at dinner in soup and fish. Greetings to Echo Lake and look out for Poison Oak.

Doc Oesting

And speaking of Doc Oesting, the California Camera Club as it used to be and the older members who are as they was, thank Fortune, will recall the ever cheerful, heavy josher who with all his kidding was still always in the mood to help. Doc has suffered years of invalidism but the other day we saw him navigating on his own power and perhaps he, too, may again be induced to take up the camera and show us Missourians that he knows anything about photography. Color plates are better than ever and may be obtained fresh as the flowers of the field, if you pick 'em soon enough. And my, oh my, how cameras have improved. Take this dare, Doctor.

That Feller Will Connell

Quietly he came up from the south like the gentle breath of orange flowers or something, and landed an important commercial job which he executed in anything but a commercial way. The Sommers and Kaufmann building is rather a show spot in San Francisco and it might have been photographed any old way. Will did the thing in a very new, very Connelly way. The prints are worthy of a Salon hanging and to an ultra noveau subject they bring an ultra noveau treatment that maintains the unities without outraging the essentials of advertising. In fact these pictures hit layman and critic between the eyes and impress themselves upon

the memory like a snowy mountain in a flash of lightning. All joshing aside, and in the utmost seriousness we want to say to William Connell that he is an artist, that he is a real commerical artist with the accent on the artist, and that if he doesn't cash in on his abilities it is because he is a darn poor business man.

Albert Petersen Exhibit

At the California Palace of the Legion of Honor, Albert Petersen showed a worthy collection of his modern photographic prints. Fifty-five pictorial photographs were hung and they are a versatile aggregation. The exhibit attracted many art lovers and the lay public from June 15th to July 27th.

M. E. Elwess

The Manager of the Market Street Kodak Store, of San Francisco, is a quiet modest man, who behind a mild front hides a tireless dynamic personality. At this writing he is in Rochester. We miss him here at home but rejoice that he will have the opportunity of showing the high-heads in the home office that the Tony Babb forces on the coast have one more able man.

F. Morris Steadman

If there be any man outside of the professorial field of physics who knows as much of light as Steadman, let him stand forth and prove it. Every time he visits us we not only learn something but learn much of almost radical nature. He has arrived at a new theory of Actinicity or we had better say Light Intensity and his mathematics go into Calculus though he disclaims a knowledge of that tentative method of computation.

Arthur L. Gale

We were recently visited by the Club and Photoplay Editor of the Amateur Cinema League and Associate Editor of The Movie Makers. Mr. Gale is as we expected to find him, an ardent photographer and enthusiast. To an astute knowledge of his subject and clientele he adds a charming personality and for us the particular interest of a Dartmouth background. It is his ambition to make Cinema Camerists use their instruments with definite purpose and so have them get a fuller deeper enjoyment from motion pictures. May his efforts meet with success.

Laura Gilpin

On her recent visit to Chicago, Miss Gilpin gave a talk on the evening of June 13th, to the Fort Dearborn Club. This modest and charming camerist should have much to say that is interesting and useful for her pictorial work has the deeper merit of sincerity which compels salon honors and does not pander to jury idiosyncrasies.

L. Hollard

He comes from Denver which is a little town on the top of a mile high plateau in a state called Colorado. They boast of that mile high as if they had made the mountains but the Rockies existed before Denver ever had a State Building. Well, this Hollard is a Commercial Photographer who takes his recreation in hunting up men to finance by cashing bogus drafts. Then he plays Sherlock Holmes and captures them, turns them over to the police, who let them go on inconsequential bail, and comes out here to California to tell us about it. He's a jolly fellow and may be counted on to bring a smile and cheery word wherever he goes. Ask him when you meet him to dig a trick or a puzzle out of his pockets. He is that way.

Bobby Frederick

Harley W. Frederick announces that Mrs. Frederick has produced a prospective camera man for the firm of Frederick-Burkett and that at the time of writing he weighed 8¼ pounds. The announcement came in the shape of a picture post card which shows a garden and playhouse with three lovely youngsters distributed about the place. From appearances Frederick-Burkett will never have cause to want camera men and receptionists. One prospect a year is doing one's duty by the firm. God bless the Fredericks, big and small, and may the good work go on.

Dr. Koike

Like a comet out of the darkness Dr. Koike of Seattle blazed upon the firmament of amateur photography. He envitalized the Seattle Camera Club and was deeply in every local, coast, and national activity pertaining to the cause of pictorialism. What he did for the good of that cause none can overestimate. Sadly we tell it—the Seattle Camera Club weakened for one reason or another and died. Dr.

Koike must have felt very badly and for a time his activity was lessened. If that condition continues we all have suffered a loss. Men with enthusiasms are wanted and needed in our muchly beloved art. If the good doctor will put his personal feelings aside and allow his spirit to rule we shall see him in the thick of things again. And, personally, we shall be happy to welcome him.

Dean Charles Butterworth

When they made Charles Butterworth, Dean of the P. I. P. A., chairman of the jury of prints at the coming Seattle convention, the powers did themselves credit. An abler man, a truer artist, and a finer gentleman never graced earth. Photography can boast of such a man. It is one of the great pleasures of our attendance at the coast conventions to meet him. It is one of our pet ambitions to achieve to somewhat of the universal affection and esteem accorded him. Long life and continued activity to you, dear friend, and may your willingness to help us all never lose the sweetness of our appreciation and gratitude.

Al Buehman

Speaking of the meat of an egg always reminds us of Al Buehman. He's not only a good egg but the best part of an egg, white. Do you get that? On the convention probably in session at this moment he is programmed and Texas comes to the front. We'd like to be there to see and hear you, Al. Since that cannot be, greetings and the best of luck.

Charles Harris

Of Washington, D. C., the same. Not as big as Bill Boyle of Atlanta, not as dignified as Alva Townsend, but as active as a hive full of hornets. Especially if something is on which threatens the best interests of the National. The imminent convention puts us in mind of Harris. Red headed little concentration of business and jocularity. As full of enterprise as an egg is of meat. Glad to help and tickled pink to scrap. You can always have your choice. He is with you or agin you. You say which. What would a convention be without Charles Harris of Harris and Ewing?

George Eastman Again Honored

George Eastman of Rochester, head of the Eastman Kodak Company, was appointed today by President Hoover as a member of the George Washington Bicentennial Commission.

He succeeds Hanford MacNider of Iowa who has been named minister to Canada.

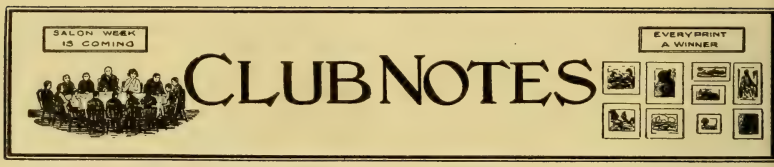
The bicentennial commission is arranging plans for the George Washington celebration in 1932.

Edward Weston

Before we corresponded with Edward Weston we had a peculiar notion of the man. He was opinionated, egotistical, erratic, odd in his conceptions and odder in his creations. His letters are the revelation of a man of real ratiocinations. Of a pioneer—in a way—who dares all for an ideal. He thinks less of himself than of the thing he is trying for and proposes to achieve. In his mind it is not Weston that counts but a right which this Weston happens to be willing and able to sponsor and promulgate. His letters are fervid as one might expect from an enthusiast and they are downright friendly. I have gotten to love the bold handwriting that looks as if penned with an eagle's quill. In the last communication he says that he wishes me to note how moderate he was in writing for us. That he was so for the sake of Camera Craft. Let him and the readers smile as we smiled when reading that for by the same mail came a letter from the local editorial desk of a large eastern daily which said, "Weston is a real man with virile ideas but he must have written that stuff with his tongue in his cheek." We hazard saying that Weston never talks of photography with his tongue in his cheek. He becomes very serious, earnest, sincere.

Jim Reedy

We don't know what the matter may be. We never did him any hurt. But he came and he left our own city without as much as leaving a card. Shame on you Jim. When we see you in Seattle you have a hot time coming. Prepare your alibis now for you'll need them. And the next time we go to your home town we shall walk right past the Paco sign and drop you a post card to crow about it.



Forthcoming Exhibitions

September 1st to 25th, 1930. Second Pacific International Salon of Photographic Art. Address Albert Jourdan, Secretary, Portland, Oregon. Closing date July 15th, 1930.

September 13th to October 11th, 1930. Royal Photographic Society of Great Britain, 75th Annual Exhibition. Address H. H. Blacklock, Secretary, 35 Russell Square, London W. C. 1, England.

December 4th, 1930 to January 3rd, 1931, Second Rochester International Salon. Address Victor Rayment, chairman, Rochester International Salon of Photography, care of Rochester Memorial Art Gallery, Rochester, N. Y.

California Camera Club

A very charming, very earnest young lady waited on us,—Miss Evelyn Young, the secretary of the club,—to inquire into our criticism of the club and very pertinently to ask what constructive suggestions we had to offer. She will go far and do much to bring our club out of its duesitude if members forget themselves long enough to cooperate. This California Camera Club is an old established institution. The members who have faithfully stayed in the ranks these many years love it for what it was and what it might be. Let us, you and I, everyone of us, pitch in and aggressively put it on the footing to which it is entitled. I call on every member who has a camera and knows how to use it to go afield and with determination make one picture just for the club walls. I appeal to every member to become an active member and swap his dancing pumps and deck of cards for a camera or a few rolls of film and become photographically enthusiastic. There are many splendid photographers in the organization. You can find some of them upstairs any time enjoying life as you never enjoyed it jazzing or holding a hand close to your vest. Contact them, get the contagion. You'll like it. If every one of us constituted himself a committee of one to get one new ACTIVE member how the halcyon days might return! If the members succeed in getting one such member apiece I'll promise to do as well. Here's a chance to show me up. Jazz up professor, I'll bid two on hearts, and now for some photography.

The California Camera Club has on its walls at this writing one of the most striking and perhaps one of the best showings that it has been our privilege to see. Prof. Rudolph Koppitz, another of the great Vienese masters in photography works in bromoil, carbon, and in bromide with a versatile hand and a poet's mind. Whether he chooses to be lyric or epic, in small sized pictures or heroic, he is always virile, dominant, convincing. There is a sincerity to his work that saves certain of his prints from mere spectacular. Even the tangled mass of nude women who resemble a conglomeration of arms and legs very like cooked macaroni is not ridiculous or subject to condemnation from that very quality of purpose. Professor Koppitz is more than a seeker for salon honors. He is an artist and plainly a man of very high inspirations. Resting Girls is a gem of visualized music. Head of a Man is portraiture at its best. Ladies of Old Vienna charms in an old, accepted way and defies the modernist successfully. Frankfurt on Main is another conventional treatment that by sheer excellence transcends conventional commoness. Lost Hills deserves a place in any gallery where the classic paintings hang. The mentioned pictures are by no means so much better than the others as to warrant their selection but have been taken

as exemplars. Their variety is typical of the good professor's versatility. To the Picture Committee of the California Camera Club its members owe a greater debt than the one is likely to get or the other likely to give but to us, all of us, who learn by seeing and live in the pleasure of appreciation of the best, that committee is worthy of the highest commendation. When the Jazz band brays its worst and the Jazzers cavort, when the Bridge Fans bid and double, may it happen that their sporty eyes turn to these masterpieces on the wall and something of mental activity, something of the sense of beauty slow their feet and prod their conscience. May that moment inspire them to buy a camera and strive to make pictures. To become real, active members and help to pay the overhead of an organization that can bring such mind improving, soul developing pictures to their city.

Kodak Camera Club of San Francisco

At the June meeting an unusually large attendance transacted considerable business in a short time and then devoted the evening of Thursday the twenty-seventh to discussion of views of doorways. A fair number of prints were presented. As yet there is a diffidence in taking part in the affairs of the club which is both usual and justified. The members are reticent and will be till the newness of their affiliation and their social strangeness to one another wears off. President Reed presided with tactful leniency and informality. Methods and means for an occasional banquet and a July picnic were moved and passed. The dues are to be twelve dollars a year. It is hoped that such members as have husbands or wives as the case may be, will bring them to the meetings and at any time they attend the rooms so that a real club atmosphere may be established from the start. Those who are as yet unprovided with better halves are offered the hopes that only a Camera Club can advance. Photography is a wonderful matchmaker. A vote of thanks was given by acclamation to Mr. Pye, Mr. Babb and Mr. Elwess for their help and generous contribution to the club's furnishings, and at the risk of seeming small townish we chronicle the news that the meeting hall has a full supply of folding chairs and the reception room an imposing suite of overstuffed, deep, inviting rich green plush armchairs and settees. The latter has already become a favorite with the old and the bold and the young and kind.

The July exhibit of members' prints as hung on the club room walls was not one of which to boast. In fact, no attempt had been made to do more than overcome initial resistence and break the ice, so to speak. Every member was solicited for a print, any old print, just to get started. The club is only two months old and the pristine newness of the furniture is still upon it. That furniture would impress some older clubs—richly upholstered and soft in color as well as cushioning. The walls are tinted a natural buff, the floors painted and polished, and the auditorium prepared for the largest attendance with plenty of folding chairs. The membership is already up to over one hundred with the outside sales force still to be heard from. When the demonstrations begin it is proposed to show Masters how to manipulate papers, Smith how to work with lights and negative material, Newberg what finishing means, and Fisher how to run a Cine Kodak. Yes, and it will be the members who will do the showing. But that is in the future.

Cleveland Photographic Society

Wednesday evening, July 16th — Print Night, movies, lantern slides, ice cold ginger ale. Come, peel off your coats, and enjoy yourself with the gang. Don't forget to bring some pictures for criticism.

Wednesday evening, July 23rd — Night Hike. Meet at Clubrooms at seven-thirty. Night pictures are just as much fun as daylight exposures and far more tricky. Try your hand with the gang.

Wednesday evening, July 30th—An evening of movies donated by Santa Fe Railway Company, Northern Pacific and others. Come and travel with us comfortably seated in a chair with your coats off. Ice cold ginger ale.

Wednesday evening August 6th—Huntington Park for evening pictures, and a demonstration on the use of flares in picture making, both movies and stills. The

flares have been donated by the John Marshall Company. Come and attend a photographic outing. Meet at the club rooms at seven o'clock prompt. All who have cars bring them and give some one else a lift. Here is the evening you have been waiting for.

Wednesday evening, August 13th — An evening of movies donated by the Eastman Kodak Stores, Inc. Travel reels, comedies, nature studies will be in order. Ginger ale, ice cold, will be served.

Second Rochester Salon

The first started out as one of the startling successes of the country. The best workers of the world came through with their best and the show was good. Those who attended vouch for that. The selection committee used judgment, and that was uncommon, and the hanging was done with taste.

This year should be as good or better. Experience, increased number of individuals interested, a larger mailing list, and a most promising rising lot of pictorialists almost assure a great show. Let your efforts be toward encouraging more Salons. There cannot be too many. When the joys of photography cloy, try for the Salons. When your conceit finds Salon honors boring, take a dose of something —perhaps ten drops of modesty in an ounce of sense of humor—and start right in again. None of us are so great but that there is still a greater height for us to achieve.

Get your Rochester Salon prints ready now and send them in early.

Indianapolis Camera Club

So quietly consummated that we never even knew of it till the aftermath, the Indianapolis Camera Club held its first Salon at the John Herron Art Institute. The Wallace O. Lee medals for meritorious work in photography were awarded by Dr. J. F. Bailey to: First, W. Hurley Ashby; second, C. E. Stumm; third, Brandt Steel. The Indianapolis Club is one more organization sponsoring a school in photography which is under the direction of Hillary G. Bailey. More power to them. That is what is needed, and moreover and to the point, what is wanted.

The A. A. A.

Rather an unofficial, semi-organized group of enthusiasts formed in and of Professor P. Douglas Anderson's class in the University of California Photographic classes, but so richly endowed with talent that its members have achieved several awards each month in our competition and, unless we err, will soon be known to the Salons. Mr. Allen Young has been elected president for the ensuing year and we look for even greater activity under the stimulus of his enthusiasm.

Syracuse Salon

The Third Pictorial Salon of the Camera Club of Syracuse is announced for January 2nd to 31st, with closing date of December 1st. From what we personally know of the members and their work we are justified in advising our readers to prepare now and to scale up to their best. Entry blanks are ready and may be had by asking Kent C. Haven, Director of the Salon, 340 Montgomery Street, Syracuse, N. Y.

New Clubs

The number of newly organized clubs in this country is astonishing and gratifying. There cannot be too many and there are not enough. Is there one in your city? If not, why not? If not, start one.

Another High School Club

Anyone who is under the impression that photography is on the wane or that Camera Clubs are a thing of the past does not know the facts. The older clubs are stronger than ever and new ones are forming all over the country. The high schools are becoming photographically conscious, to use a hackneyed expression. Camera Clubs in those institutions are quite the rule rather than the exception. In Davis, California, such a club has been formed in the Davis, California High School and a letter to Miss Reed from Gustav Haussler informs us that the enterprising youngsters utilized a vacant store room in the building that already had a ventilator and having fitted it as expedients suggested and circumstances allowed, were carrying on with great interest and, we know, with profit to their education. The Associated Camera Clubs may hear from Davis soon.

How Is This For Spirit?

The Spirit of Photography. Get this. Ralph D. Hartman, president of the Cleveland Photographic Society these many years was elected head of the Credit Men's Association of his district. The papers of Cleveland gave full front pages to the event but Ralph resigned so that he might continue to give his undivided spare time and efforts to the Camera Club, and the Associated Camera Clubs of America. Of the camera clubs sprinkled over the land we would ask "Have you a little Ralph Hartman in your club?"

Associated Camera Clubs

The following is culled from the regular report of the Associated Camera Clubs of America:

Camera Associates of the Boston City Club

The Camera Associates of the Boston City Club is one of our new members. Their officers are as follows:

Wilmot R. Evans, president; Ralph W. Stearns, vice president; Gordon Gilbert, secretary-treasurer; Charles P. Price, assistant secretary.

The Brooklyn Institute of Arts and Sciences

Newly elected officers are as follows:

J. Milton Bergen, president; Henry D. Schribner, first vice president; Chas. W. Case, second vice president; Mary Callaghan, secretary; Edward D. Mudge, treasurer; Edna Seaton, librarian; Walter E. Owen, curator of prints.

California Camera Club

The California Camera Club has just celebrated its fortieth anniversary. Congratulations! The newly elected officers are as follows:

John C. Erickson, president; C. A. Love, vice president; M. K. Curtis, second vice president; Evelyn Young, secretary; Martha J. Belvel, corresponding secretary; W. L. Paxton, librarian; Albert B. Stephens, treasurer.

Kodak Camera Club

Newly elected officers of the Kodak Camera Club are as follows:

Margaret Burke, president; Kenneth Mackenzie, vice president; Mary Sweeney, secretary; Constance Shaw, assistant secretary; Elsie Garvin, recording secretary; Alfred Brooks, treasurer.

Los Angeles Camera Club

The newly elected officers of the Los Angeles Camera Club are as follows:

C. N. Fuller, president; Jas. S. Lawshe, vice president; Laura Slocomb, secretary; J. P. Commons, treasurer.

R. L. Van Oosting, Julius Cindrich, Fred R. Dapprich, Alfonso Quijada and Dr. C. G. Wiggins, directors.

New Orleans Pictorialists

A group of pictorialists of New Orleans are intensively pursuing the task of organizing a club. From all indications it looks as though they are a live group and we are looking forward to enrolling them, after they meet with the proper requirements and qualifications.

Pittsburgh Camera Club

Officers of the Pittsburgh Camera Club are as follows:

Charles K. Archer, president; David R. Craig, vice president; Byron H. Chatto, secretary-treasurer.

What the Future Holds

As Camera Clubs increase in number and in the intensity of their photographic activities the Associated Camera Clubs will be come an organization of sufficient numerical strength to institute an annual conventon. Perhaps the reciprocal influence of membership upon such a gathering and such a gathering upon added membership will make it doubly useful and trebly enjoyable. Wouln't it be wonderful if, for instance, the associated amateur organizations were to send delegates to the regular annual conventions of the professional photographers? Our meetings could be held separately as well as in conjunction with the other body. Our identity need not in the least be sacrificed, yet we should gain the strength of numbers and the advantages of fares and so forth, the while all the lectures, exhibits and demonstrations might be made possible for us by some arrangement with the P. A. of A. Of course this is most unofficial and far into the future but it is intrigueing. It gives us something to think about and dream over as in the distant future.

NOTES & COMMENTS

The Dist

The more we use it the better we like it. Think of a device that needs only to be aimed at an object and adjusted to show a sharp image in order that it tell you the exact distance on which to focus your roll film camera. It makes a Reflex of any camera and pays for itself in a few months by saving the waste entailed by out-of-focus negatives. The instrument is essentially one of precision and looks very like the Justophot. It is made of the finest material and comes in a leather holster that goes into the side pocket, hooks on to your belt or may be buttoned to your hiking trousers. Ask to see one at your dealer. You'll walk away with it.

Business Improving Reports New York Institute

Conditions in the photographic field are undoubtedly improving, with business increasing to such an extent that photographic organizations feel the need of personnel expansion. The Employment Department of the New York Institute of Photography, 10 West 33rd Street, New York, reports a steadily growing number of inquiries for help from various photographic concerns.

The inquiries received in February exceeded those for January by 60%, while those for March equalled those for February. April went beyond March by 50%, while May again showed a gain of 25% over April, leaving May with a record 300% in excess of that for January. While the data for June is not fully available, it promises to exceed that for May.

It is significant that the photographic industry appears to be one of the last industries to have felt the effects of the recent economic depression, and is among the first to be affected by the relief. This economic stability would seem to indicate that photography, as a business, is fundamentally sound, and an essential part of modern industry and life.

A New Camera

We wish to call your attention to a new model Bessa camera that will be offered to the trade on September 1, 1930.

It will be about three-quarters the size of the present model Bessa, fitted with an F6.3 lens and retailed at $13.50. It will be about the most compact camera ever made, taking a 2¼x3¼ inch film, and we consider it excellent value at above price.

Thus far, the compact models of cameras have accommodated 2x3 inch roll films and this sixe has been difficult to obtain excepting in the large cities. The new model Bessa camera will eliminate this trouble as it will take the standard 2¼x3¼ inch film.

Willoughby's will supply the trade and public. Write them for circulars at 110-114 West Thirty-second Street, New York.

A Free Cloth-Bound Book

Richards and Geier, 274 Madison Avenue, New York, offer to send on request without cost or obligation the fifth edition of their book, "Patents, Trademarks, and Copyrights." There are 128 pages well printed on good paper of useful text, bound in dark green Holland linen. There is no advertising between the covers and we surmise the firm relies for its returns on the good will of the reader to get them what legal business may accrue.

Simplex Border Printer

It always seemed to me that having a Simplex Printer was equivalent to increasing quality and quantity by double. The darn thing is uncanny in its accuracy and efficiency. And now, complete with masks and "Ready to start printing as soon as the lamps are installed" is priced to sell for only $80. The Photo Printer Manufacturing Company of Seattle, Washington, will tell you more about their machine if you address P. O. Box 3101.

Ihagee Cameras

Herbert and Huesgen, 18 East 42nd treet, handle it. That is equivalent to a uarantee of merit. Its talking points are elling points. Two shutters, one between ens diaphragm shutter and a focal plane uplex before the plate or film. Use either or the purpose to which it is best suited. You should know about this instrument. Write for catalog today.

Hirsch and Kaye

It is with peculiar pleasure that we occasionally put the name of our good riends on the sheet. This old established rm is a credit to the business of photoraphic merchandising and a delight to hose who deal with them—or should I ay it? All that is new and good, fresh tock kept in perfect condition and a peronal welcome to you when you call peronally or write your needs. Service with heerfulness is their motto.

Brooks High Speed Camera

We haven't heard from Burleigh Brooks, ersonally, for months, but we are up to ıe minute with information of his conued enterprise. The Brooks High Speed amera at $45 offers a Schneider f3.5 lens ı a Compur shutter and every adjustment ver devised. At $60 a longer focus lens of the same working aperture and make. Inform yourself of this instrument by writing Burleigh Brooks, 136 Liberty Street, New York.

Kern Cameras and Lenses

Not a widely known but as greatly loved as any camera on the market is the tiny Kern. It is a bijou in size but as strongly built as a derrick. You could play football with one and never dent it. But go easy on the lens for it is as delicate as only a high grade lens can be and it is worth the greatest care for none better is made. The Kern Company of 136 Liberty Street, New York, would like to tell you about their instrument.

The Shangle Studios

A very unique card came to our desk recently. It portrayed the recent eclipse under the caption, "These are actual photographs." Under the color photographs was the business talk—Your business should only be eclipsed by your better judgment. Use photographs. More and more the photographic profession has seen the common sense of practicing what they preach and have believed. Why should your customers use photographs to advertise their goods when you, a photographer, resort to any and all other means.



Conducted by G. A. YOUNG

Art Principles in Practice

This volume completes a series of three ooks by the author, H. R. Poore. The veloping idea of the trio being to cover e three essentials of an art education, mely, the Conception of Art, the Compotion of Art, and the Principles which derlie both conception and practice. The st book of the series, Pictorial Compotion and the Critical Judgment of Pic-res, was originally published about twenty-seven years ago and, now in its fourteenth edition, is generally considered to be the outstanding work in its field. Its undoubted excellence is continued in the two subsequent volumes and constitutes their strongest recommendation.

It occurs to us that some may ask, Are not the principles of art and the rules of composition one and the same? Not as Mr. Poore uses the terms. His criterion of a Principle is that it must apply in all

branches of art: painting, sculpture, music, architecture, etc. The rules of composition are derivatives of the principles and details of practice. Thus principles are such general concepts as Domination, Proportion, Sequence, Rhythm, Balance; rules of composition are: types and means of obtaining balance, maintaining entrance and exit, kinds of composition, etc. It would seem to follow from this that the order of publication is not the logical order for reading. The order of publication proceeds from composition to conception and then to principles. For us at least the logical order would seem to be from conception to principles and then to composition. In all events here is an excellent set of books, well written, readily understood, and authoritative. The order in which you arrange them on your library shelves (after careful reading) will hardly affect their worth. Pictorial Composition and the Critical Judgment of Pictures, $4.00; Conception of Art, $3.50; Art Principles in Practice, $4.00. Published by Putnam and Sons, New Pork, obtainable through the Camera Craft Book Service.

Photographie

This is number 16 of a series dealing with the graphic arts, issued by the Arts et Metiers Graphiques of Paris. The book is startling both in format and illustration. It is bound with a new patent spiral wire binding that resembles loose-leaf, but isn't. This binding has the advantage of allowing the book to be fully opened but would seem to be of doubtful permanence. The cover is excellent off-set printing in black and white with a glossy surface making an interesting effect. The illustrations cover all possible subjects, scientific, stellar, lunar, record, architectural, advertisement, and pictorial, while the subject matter in each is far from the ordinary. The technique of the photographs is beyond reproach but the subject matter will both please and irritate many. The idea of the book is apparently to display the latest developments of photography with especial emphasis on the so called "new realism" the chief attribute of which is needle-sharp detail. The technical excellence of the photographs is enhanced by fine reproduction in photogravure and if all its other interesting features be disregarded this book is valuable simply because of its technical perfection throughout. Price $6.00. Camera Craft Book Service will obtain a copy for you.

Russian Annual

Since we do not read Russian this can hardly be classed as a review. It is an announcement of an addition to the number of photographic annuals. Unlike most of the better known annuals this Russian contribution is not entirely devoted to pictorial work but contains several articles on various technical aspects of photography. The pictures are interestingly different from what we are used to seeing and make us wish we could understand the text that accompanies them. Printing and format we are sorry to say is rather poor. Published by Soviet Photo, Moskau 6, Twerskoj Bulwer 26, U. S. S. R.

The Japanese Annual

This takes the form in the present instance of a tremendous collection of pictures selected and reproduced from the hanging at the Fourth International Salon of Japan. The Asahi Shimbun seems to be the moving factor in both the affair and the publication. All honor to Asahi. There is in the volume with which this deals a total of nearly 300 pictorial prints, most of them full page. The artists are from every civilized country and the variety encompasses every taste. Stepping out and away from a review of the book we are impressed with the enterprise of the Japanese and their enthusiasm in photography and would point to the reader how these may carry to success. Men of international reputation send their best, some who have tired of Salons continue sending to Japan. The volume contains more pictures than have appeared in any two similar publications from other sources and if their press work is not equal the comprehensiveness will amply compensate. Priced in paper covers at $4.00 and obtainable through Camera Craft Book Service.

SEPTEMBER, 1930

CAMERA CRAFT

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Hilltop — *Raymond E. Hansen*

Los Angeles Salon

CAMERA CRAFT
A Photographic Monthly
SIGISMUND BLUMANN, EDITOR
Claus Spreckels Building, San Francisco, California
FOUNDED MAY 1900

VOL. XXXVII SEPTEMBER, 1930 NO. 9

The Los Angeles All American Salon

Milton Inman

(Illustrated by Reproductions of Some of the Prints)

Our selection of prints has been governed by such factors as a preference for the work of the men whose efforts helped make the Los Angeles show a success, subject matter that we have found particularly to the preference of our readers, and of course first and all the time by the excellence of the pictures. This choice had to be modified by the impossibility of doing justice to such wonderful things as Dr. Ruzicka's "Winter Landscape," which depends on the exquisitely sharp detail as well as the totality of pictorial quality. The loss in reproduction would be almost wholly due to reduction,—a matter of size rather than quality. Also, being so contiguous to the Los Angeles exhibition and a member of the club we were impelled to leave some of the fine things for our eastern contemporaries who in one recent issue, to our knowledge, did us the same kindness. When we are able to foresee the choice of editors we endeavor not to duplicate their showing. These wonderful Salons deserve a broad reading from all of us and it behooves us,—we who make magazines,—to treat the Salons variously and with individuality. The review which follows is written by an authority who needs no introduction. He knows his subject and we all know hm. S. B.

Pictorial photography has gained tremendous momentum in recent years, particularly since the war. Some would explain that the ever elusive prosperity has merely ushered in another golden age as it did in early Athens; given the money, means, and leisure and the golden fleece is but around the corner. Others would explain it simply as an escape from the grinding monotony of making a living in a highly artificial manner, and cite the rapid rise of golf as another example. Not a few contend that even though pictorial photography is as prolific and as luxurious as a crop of weeds along a California Irrigation ditch, it is only a passing fancy like miniature golf or mah-jong, and soon radio crooners will by sheer force of numbers and unending sentimentality break it down like the walls of Jericho. Others see in the movement a new birth, a purer appreciation of sheer beauty; in fact a completely revitalized esthetics. Allowing for diversity of opinions at any rate, there it is in all its glory at the All American Salon.

The purpose of the salon is to present the best of American photography of today. Artists were invited to send their best work regardless of what they thought might or might not be hung, so



Bull Wheels — *James N. Doolittle*

Los Angeles Salon



Paul — *F. B. Humphreys*

Los Angeles Salon

that the salon might be as All American in character as in name. One hundred and seventy-one prints by 126 exhibitors make up the collection. This year there are some contributors from South America and Cuba, as well as the usual Canadian representation.

Serious difficulties were overcome when the Los Angeles Camera Club decided that instead of inviting outsiders in the form of disinterested artists, critics and pictorial photographers to judge the merits of the prints, that the salon committee undertake the job, with the All American purpose in mind. The many favorable comments on the exhibition proves that the club was right. The responsibility that is a concommitant of privilege demanded that there could be no buck-passing to contributors whose work was rejected. It must be said that the judging was as deliberate and as impartial as humanly possible. The salon Committee, Julius Cindrich, James Lawshe, Milton Inman, R. L. Van Oosting and Fred Dapprich as chairman, comprised a competent and well rounded group as evidenced by the fact that the show is exceptionally well balanced, and devoid of technically poor prints, that might slip by any but skilled photographers on the strength of other merits. The judging was furthermore exceptionally rigid and critical because of a fire in the Los Angeles Public Library, which made it necessary to use the smaller galleries of the California Art Club. The California Art Club is housed in the beautiful Barnsdall home in Hollywood in the center of a park which commands a wonderful view of the city and surrounding country. Certainly if there ever has been a salon held in the arms of beauty it is the All American. The setting is more often than not an integral part of a play. The setting for the All American reminded one of far off lands where poets and philosophers basked in balmy sunlight. In past years about 350 prints have been hung. This year over 250 contributors submitted almost a thousand prints. More than ever the salon took on the qualities which Walter Camp had in mind when he chose his mythical teams of championship calibre, reflecting the best of contemporary America.

If the All American Salon is representative of American photography it is also representative of American life, for here is indeed as vivid a description of America as it really is as one will find in the arts or sciences. Sinclair Lewis still has green pastures awaiting him, with drama enough for O'Neill and poetry for both Amy Lowell and Robinson. Budding spring and serene winter; laughing tots and wrinkled age; graceful dancers and crashing locomotives, bitter toil and exciting sport, landscapes and smoke stacks, all contribute their share to make this the land of Babe Ruth's baseball, Millikan's science, and Smoot's tariff; a very dynamic and interesting America.



Majestic Mount Shuksan — *I. Matsushita*

Los Angeles Salon

Thousands of photographs are taken each year of the Torrey pines near San Diego, but it took August Balbi to make a picture there. Lines, spacing and tones combine to make a harmony that is beautiful. In another mood is Chatto's brilliant print, "Modern Magic" that would well serve to illustrate a new American Nights Tales. One of the things that characterizes modern art is its dynamic quality. If there is anything static in French's masterful picture of a locomotive crashing through the night, call a cop. The "Sport of Kings," is a splendid example of instantaneous photography at its very best, by Jordan. One of the camera companies would do well to use it in their advertising. Mudd's "The Giant Heat", is brilliant and full of what writers call tone color. An example of beautiful spacing is seen in Reiter's "Industrial Pittsburgh". He certainly knows how to make them. For sheer cleverness the palm goes to Schneider of San Diego for his "Grotesque Shadows." Another clever picture is Siebold's "Composition". Good child pictures by Stauffer and Thorek bring back the memories of other days.

What is perhaps the strongest print in the show, judging from remarks heard from visitors is a large print by John Allen, entitled "Golden Dawn." The early morning sunlight is rendered excellently, and being of bold design and great brilliance it cannot help

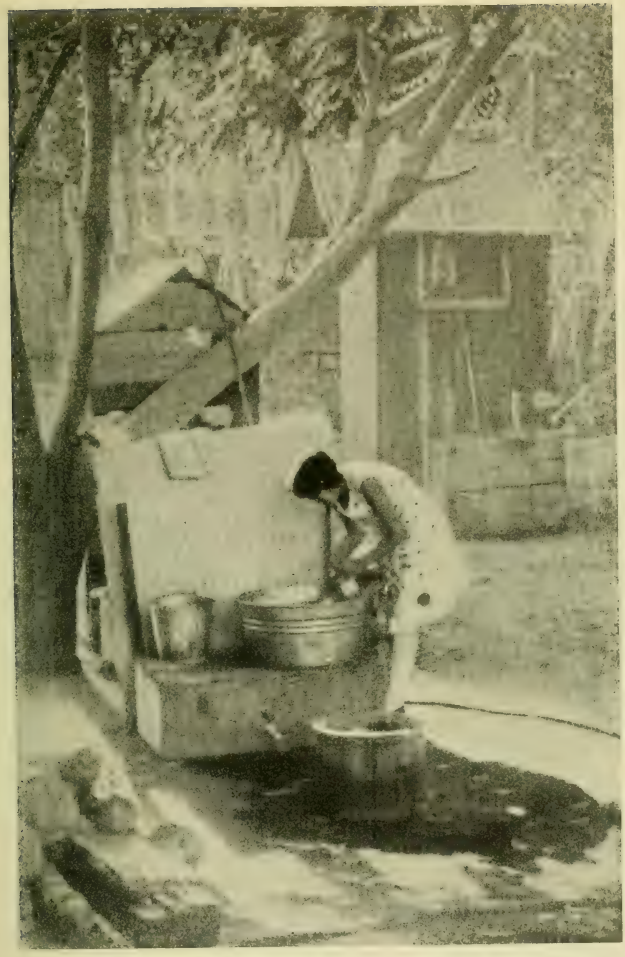
but attract. Mr. Allen's "A Pittsburgh Contrast" is one of those fog and smoke pictures that convince us that smoke has not been done away with as yet in Pittsburgh, and that a smokeless Pittsburgh should be less picturesque. Carlos Amparan's "The Toiler" is a strong subject, rather well-handled.

Those who want something decidedly different should like "The Window Cleaner" by John Anderson. He has caught a rare view of figure and shadow with the framing at such an angle that it should appeal to the most modern. James N. Doolittle's "Bull-wheels" in its modern treatment is excellent. It is good enough so that perhaps for the next year or two all those pictorialists who have an oil-field available will be looking for similar subjects. In fact, another one has been there, for there was "The Iron Stork" by Kean Kirby. But each of these two was decidedly original.

The Litho-brom print by Sigismund Blumann entitled "Tales of a Traveler" conveys its story so well that we looked on with hopes of hearing some of the undoubtedly interesting tales. It is rather illustrative than pictorial, however. Adjoining this is a group of three portraits by Nicholas Boris that are in a class by themselves. All we can do is praise them in highest terms. Two portraits by Samuel Lumiere on the opposite wall prove a great attraction although perhaps neither one comes quite up to the very high standard of his "Humorist" of a year or two ago. But without some prints by this portraitist the show would not seem complete. Toned prints are rather scarce, there being a beautiful "Portrait" by Carlo Leonitti. Melitta Lang is represented by a wistful little portrait "Nino."

During these hot summery days snow scenes should be particularly appealing, although those which found their ways into the show would appeal to the judges even in midwinter. Charles K. Archer's "Shore Ice" is a fine bit of composition and pleasingly handled. Dr. Frederick W. Burcky had a winter night scene which appealed through its great simplicity and wonderful quality, the latter being equally true of Johan Helder's "Backyard." Mr. Helder's print would undoubtedly have had a still better effect were it made on white instead of buff paper.

Bromoil and transfer prints are evidently more popular than ever. H. R. Champlin had two very fine transfers of which "Wash-day" is perhaps a bit the better, in its delicacy and beauty of detail. Raymond Hanson, of course, is represented. His "Hill Top" is characteristic of his work, with "Maple Boles" running a close second. Frank R. Fraprie in his "Lake of Hallstatt" has a wonderful transfer of impressive size, that drew many favorable comments. Fred B. Humphreys' "Paul" is a fine bit of work that, incidentally, won first prize at this year's Pacific Coast Salon at San Diego. The All American judges would hesitate to award any first or second



Wash Day — *H. R. Champlin*

Los Angeles Salon



Marie Madeleine *Nikolas Boris*

Los Angeles Salon

prizes, although perhaps they may be merited. There is hazard enough in dodging, without exposing one's self to the wrath of disappointed contributors. Another transfer that aroused much admiration was Ralph Osborn's "Sunlit Portico." Clara Sipprell's three prints were all good, but "Monterey Cypress" stood out a bit above the others. And Mary Ruth Walsh, from whom we have come to expect landscapes, delighted us this time with two younger members of the family deeply engrossed in "Sunday Morning" comics, although they did seem a little self conscious.

Chicago is shown in "Impressions of Chicago", a forceful study by Gordon H. Coster and "Towering Heavenward" by Clayton W. Mogg. The latter too, is an excellent print. One of the judges expressed his surprise at the title, inasmuch as he thought Chicago

was going to hell. Nearby hung "Majestic Mount Shuksan" by I. Matsuchito, one of the finest of this year's Japanese contributions. The Japanese workers were poorly represented possibly because of the Japanese exhibition being held at the same time.

An exceptional bit of decorative photography is "Kiss of Spring" by Raymond Jensik. There have been branches galore in the past years, but few have that elusive quality and happy composition combined in this print. An interesting arrangement of curves and arches appears in C. M. Johnston's "Design", which was accidentally left out of the catalog. There is H. A. King's "Bowspit", which seems well liked. Dr. Frank McCann in "Majesty" has a pleasing print of mountain grandeur. Another delicate print is Dr. B. J. Ochsner's "To Spring", well conceived and beautifully printed.

Old fashioned costumes seem to be few, but are used to good advantage in a bit of genre work by Mary E. Raymond in her "Helena."

Side by side are prints by Dr. H. J. Ruzicka and William M. Rittase. Dr. Ruzicka has a rare "Winter Landscape" and a new and equally fascinating view in the Pennsylvania station. Rittase's "Momentum" has in it all the force and sweep of a powerful locomotive. Two other prints which arouse much admiration are John Skara's "Monolith of Man" which has a wonderful evening atmosphere in it and "Winter" a fine gum print by Martin Vos. Of course there are other good pictures in numbers. But not all of Camera Craft can be devoted to one Salon.

One quality is apparent. Happily the salon is exceptionally well balanced. It would be impossible to say that any one class of pictures run away with the show that it predominates at the expense of another or to the detriment of the whole. The All American certainly cannot be called sensational, except in the unusually high quality of the work shown; neither can it be classed as conservative. Evidently the emphasis is upon the purely pictorial rather than the dramatic or illustrative. Liberal more accurately describes it.

THE LIFE BEYOND
Maude Flint

With life's short space allotted me to dwell
Upon this sphere, I'd turn my thoughts within
And try to solve life's mysteries and win
The peace that comes to all who can foretell
In some degree the life beyond. Farewell
Would then mean but a change of form wherein
I'd pass beyond the sorrow and the din
That mars the life clothed by this earthly shell.

Ah, yes! Mysterious life, I'd know the state
That lies beyond! I'd sound thy depths. Not blind
At last I'd stand there ready at the gate
Prepared to meet my Maker and my fate.
Ah, life! and life again! Not death I'd find;
A change ruled not by body but by mind.

A Practical Home-Made Camera

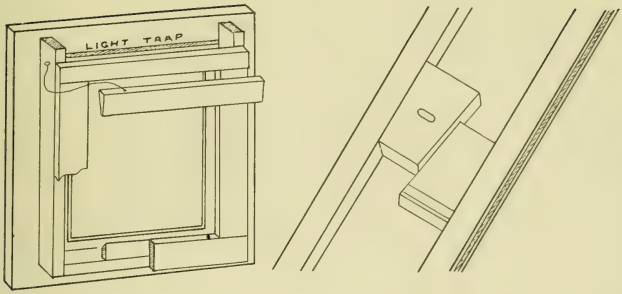
Charles A. Harris
(Illustrated by the Author)

Some years ago when looking over the awards in a photographic competition it was of interest to the writer that one of the prize pictures had been made with a "home-made" camera which, in passing, illustrates that it is the personal equasion behind *any* camera that accounts for the best in pictures, to say nothing of mouse-traps.

Having some inclination to experiment I have found, since the above incident came to my notice, that a perfectly good camera serving nicely certain purposes, can be made with simple materials. Almost everyone, at the present time, is using small cameras, but as one progresses in photography, a large camera, at least for home work, will be found almost indispensable for certain branches and whether this shall be a home-made one—well that decision will, of course, rest largely upon one's desire to create and the satisfaction derived from the finished results. Just between ourselves it is probable that the equipment of many an amateur is usually to be found resting serenely upon the shelf or carefully stowed away—the pleasure seeming to come from possession rather than use and one camera is as good as another for such a purpose. In other cases, if one has only occasional use for his equipment he might feel, as time went on, that the outlay was hardly warranted while the home-made affair, with the same possibilities of constructive work, will cause no regrets.

Assuming that the principles of camera construction is well understood it will not be necessary to go into the finer details or explain the reason why—in fact our subject matter may be regarded as suggestive outline which may assume a different form in other hands. Furthermore certain features of this outfit might be of interest, independently used such as the ideal for an inexpensive bellows or the principle of the reversible-back applied to the making of a reducing-back for a regular view camera. It so happens that I still have a reducing-back of this kind, made years ago for a manufactured camera which is still doing good service on this home-made outfit. Also the same simple method of providing for the use of ground-glass and holder can easily be adapted for fitting a back to a roll-film camera making available the use of plates, cut films or film-packs.

Our illustration shows a complete 8x10 camera equipped with reversible back and also, as above mentioned, a reversible reducing back to take 5x7 holders. In detail this camera might be described



as having a base-board upon which is nailed 1½ inch strips of grooved material which I believe is called inside sheathing by the building fraternity, one edge of which is "tongue" and the other "groove." It is about one-half inch in thickness. One should be particular to pick out good straight-grain pieces in order to avoid splinters later on. The front and back sections of the camera are likewise provided with strips which fit these grooves (the other edge of the same material) permitting the sections to slide on the board but secure from any danger of toppling over. Of course this proceeding could be reversed if one preferred to have the tongue part nailed fast and the groove part slide, but either way will serve the purpose.

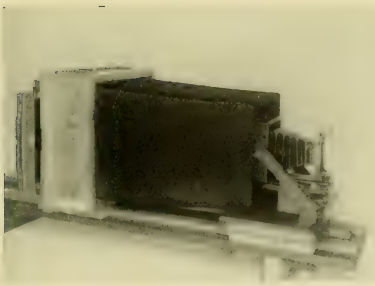
The two sections, front and back, are locked at any desired point by means of a wedge system as illustrated in drawing. The two sets of wedges occupy the space under the camera sections and between the two fixed rails. One set projects a little towards the front and the other towards the rear in order to be conveniently used. One of the wedges of each set is attached to the bottom of the camera section with a single screw. The hole in the wedge for the screw is prepared in the form shown—about three times as long as wide and the width to be just the diameter of the screw. The idea is to provide sideplay for this wedge but to hold firmly fore and aft. The second wedge when pressed forward will bind the two against the rails and hold the section as securely (almost) as tho' it was nailed fast. It will be found convenient to nail a raised ledge on the upper end of the free wedge to assist in withdrawing the same.

The back of the camera is simply a square box made secure and light-tight at the corners with angle-pieces of zinc and the necessary rebates for receiving the reversible back.

This last is fashioned by taking a piece of thin, three-ply wood, which is not liable to warp or crack, of the same size as the square box and in the exact center cut a rectangular opening a trifle larger than the inside dimensions of the plate-holder. Upon this board is then fastened the slide for the plate-holder. In the absence of springs the following method for securing correct focal register has been found perfectly satisfactory. In the first place make the slide about one-eighth of an inch deeper than the holder which permits easy operation. Then at the lower end of the slide, against the frame strips, glue a one-eighth strip of wood, beveled at the top, which acts by forcing that end of the holder against the board when inserted. The upper end of the holder is in turn held in contact with the board by inserting a wedge-shaped strip of wood between the holder and the outer frame. For convenience this wedge is attached with a length of string to the side of the camera ready for instant use. The drawing will assist in making these points quite clear.

The ground-glass, used interchangeably with the holder may consist of a discarded plate-holder with the central septum cut out, but better in the long run is to make a frame of wood that shall have the same dimensions as the plate-holder and the ground-glass can then be permanently secured in place. But whether for large camera or small it is important of course, that the ground side of the glass, which usually faces towards the lens, shall register accurately with the plate or the film. This can be accomplished by taking a small piece of cigar-box wood about two inches long by three-quarters of an inch wide and cut this diagonally from corner to corner forming a sort of wedge. Now load the holder with either glass negative or film as used. Then place a straight edge across the holder, insert the wedge between this and the negative and mark a line on the wedge with a sharp pencil. All that remains is to adjust the ground-glass in the frame according to this gauge, testing especially the four corners. Matters connected with making things light-tight, fastenings, etc., will readily suggest themselves to the interested worker.

Coming now to a consideration of the front section, this consists of a platform of sufficient height so that the upper-works, when placed upon it, will be central with the back. This last is essentially a shallow box 9½x9½ inches in size which allows the bellows to taper a little. This box faces towards the front and, with the forward braces, forms a unit separately from the platform. For the purpose of holding the front properly squared the braces, joined at the bottom, fit into a socket at the front edge of the platform and to hold all securely a bolt or turn-button is provided. The following will explain why it is desirable to have this upper section slightly movable.



The bellows are made of two thicknesses of heavy, black coat lining which, after a test of several years' service, is still perfectly light-tight and satisfactory. The picture shows the bellows extended to capacity and of course the four sides of the cloth will be drawn straight under these conditions. For any shorter extension the platform is pushed back to the desired point and the cloth bellows drawn forward over the shallow box the surplus being roughly patted out of the way around the front edges. Obviously this prevents any sagging of the bellows proper the sides of which remain straight and taut. Note that the front edges of the bellows have been carried over the edges and tacked on the inside of the box which facilitates this drawing forward process. Also the bellows should taper a little for the same reason. This seems a bit cumbersome to write about but in practice is simple in operation. With one hand the shallow box is raised a little while the other hand is employed to pull forward the surplus all of which is done in a few moments. In order to prevent wear and injury to the bellows all edges and corners of the shallow box should be well rounded. One of its good features is the simplicity with which such a bellows can be made. Here's how. Take four one-inch strips of wood, two or three inches wide and somewhat longer than the bellows to be made and unite these into a square, tapering form of the size desired by nailing cross strips at the ends.

Go over the measurements once again to make sure of correct size and then all that is necessary is to wind the cloth smoothly around this form and glue the edges together. It will be found convenient to begin by making a brown paper pattern of the size and shape required and to cut the cloth by this pattern. It is cut double thickness and each piece glued together on the form separately, one over the other. The over-lap need not be more than an inch and for a neat joint the glue is applied to about a half-inch along each edge—on the inside of one edge and the outside of the other.

It will be noticed that in my case a small camera is fitted to the front and resting upon a small shelf between the braces. This is of

advantage for some work as the bellows of the small camera permits considerable alteration in the focal length and critical focusing is easily done without recourse to the cloth bellows. However if a large lens must be used it is a simple matter to fit the lens-board into the back of the shallow box and omit the shelf for supporting the small camera. This outfit in my case finds its principal use as a daylight enlarger. Electricity has advantages but it cannot produce any better pictures than the natural light of day and if one is blessed with California sunshine it is surely more pleasant to do most of one's work in the daylight beside an open window in place of a tightly closed and stuffy darkroom.

Portrait Lighting Made Easy

Herbert Brennon

So much literature has been made about the mysteries of portrait lighting and such minute detailing of procedure has been published that it has at this writing come to pass that professional portraitists live in fear that their procedure may not be up to date or that they may be missing something the secret of which is making their competitor prosperous.

Lighting, like talking, or writing, or painting, is a matter of personality. Only the personality is not the photographer's but the sitter's. There are no arbitrary laws for lighting. There once were but the Movies blasted them, made them obsolete. Spot, line, double lightings are all perfectly good art nowadays if you know what you are about and have a reason for using one or all of them.

A portrait is the expression of an individual character in picture. That gives you the liberty of using any means at your disposal to express yourself so long as it conveys not only the intention of your art but the desires and wishes of your subject. Your particular personality may evince itself in putting a nimbus of light about the hair, the other fellow may say the same thing about the same subject with a highlight on the side of the face. If it satisfies the picture maker, so much is good. If it satisfies the buyer so much is better. And if it satisfies the folks at home and the friends it is all right.

But technical knowledge is an essential to execution. You must know what lights to use. Not what factory trade-mark for the lamp but what volume and intensity of light. You must learn how to move those lights about at the time of need without experimenting with the patience and endurance of your sitter. You must know, in other words, how to use the language with which you propose to speak or write before you make a book, and you must know the tricks of light and the particular qualities of your apparatus in order that you may know at any moment how to get what you want out of it.

Perhaps the most able and certainly the most modest master of portrait lighting in this country is O. J. Smith. He says more in fewer words and succeeds best in making his subject easy to understand and encompass than any man this writer knows. He once said to a group of professionals in a demonstration that the easiest conception of lighting could be gotten by considering the face as a blank piece of white paper. Here he turned the flood lights, full front and top on the model and produced a flat lighting clearly showing the idea. Now, he directed, the intensification of high lights and the production of shadows is drawn in as with a pencil or brush by moving some of the light and placing the shadow screens. Then the high lights are softened and blended and the shadows made transparent with the usual studio equipment and nothing remains but the blending.

A statement that stayed with every one present on that occasion was that lights are to be played up against shadows. Intensity of lights and density of shadows have nothing to do with the values. Values are the product of proportions but they do have considerable bearing on the speed of exposure. In other words, reduce the intensity of every source of illumination to a like degree and you have not changed the modeling or lighting as it will show on the negative, but you have lengthened the exposure.

This is an important matter for consideration for too long an exposure is productive of a strained expression and a snap-shot exposure makes for a frozen face.

And that is the secret of lighting.

ADVENTURE

A. G. Miller

Not you nor I can know, you know,
What distant years may bring,
Or whether snow shall lie below
The flowers that blow in spring,
Or whether sand shall strew the land
Whence all the birds take wing.

Not springing sod, nor man, nor God,
Can tell where Life may go,
Or where the past shall rest at last,
Or whither Time may flow.

No more our world is weighted down
By deadly laws of Doom.
No more shall clown in solemn gown
With eyes of owlish gloom,
Expounding his own wild surmize
Depict the final tomb.

In chains our lives no more are bound
By Fate's fast-fixed decree.
Now all around we hear the sound
Proclaiming Nature free.

Photography as a Hobby for Women

Johanna E. Heim

Illustrated with Three First Award Prints

HOBBY,—A subject or pursuit in which a person takes extravagant or persistent interest.

To take extravagant and persistent interest in any subject indicates that one has a natural desire to do so, or that one has acquired the desire to do so. In either case the result is the same—the hobbyist forgets little daily disappointments and trials in a devotion to the hobby. Enthusiasm ensues. Enthusiasm begets happiness, for you cannot have an enthusiasm and be unhappy at the same time. The two just don't go together.

Many a hobby is started, as such, quite unconsciously and many a little Brownie has started a woman on the road to a career she little dreamed of. When Mr. Eastman invented the kodak and made it possible for anyone to take pictures, there was created an opening in the field of art, so far reaching in its effects that it is as yet impossible to tell where it may lead.

Our grandmothers learned to embroider and do fine needlework and delighted in creating beautiful things of this nature. Our mothers took up china painting, and only a short time ago the vogue for painting china tea sets and dishes and ornaments of every description was at its height. Water colors and oil paintings also had their turn and now the camera seems to be leading.

Women want beautiful things and like to create them. They have been credited with finer perceptions, and are to-day doing some wonderfully fine things in the photographic field to justify that attribute.

At first women used the camera carelessly and half-heartedly. It was a new plaything, and it was fun to take along on an outing and shoot ones friends in all sorts of ridiculous poses, but by degrees they improved and began to take real pictures, and suddenly they realized that with a little care they could achieve something worth keeping.

Vacations are planned with a view to picture taking as one of the chief activities and picture hobbyists result by a sort of contagion.

Photographic magazines have done much toward promoting the art and have made the amateur realize the great pleasure which may be gotten from making real pictures photographically.

Photographic contests have been another means of inducing to greater efforts in picture making.



Lydia Floan

In 1929 the California Federation of Business and Professional Women's Club conceived the idea of having a Photographic Contest. There were a great many entries in this contest by both amateur and professional women photographers from all over the state. Very lovely prizes were offered, which induced many of the members to become interested.

The chairman told me that there were so many really fine entries that the judges had a difficult time in making their prize selections. Most of these entries were photographs made by women who had never had a so-called lesson in photography. There were any number of splendid photographs, parts of which would have made an excellent picture, had the women who entered them had experience in trimming and composition.

So, immediately upon the announcement of another contest this year, the photographic hobbyists in many of the clubs in the state formed classes for the study and promotion of pictorial photographs, with such results as are shown herewith.

Women's health is benefitted by their getting into the great out of doors, be that in city parks or beaches, nearby country resorts, or in the more distant, high mountains. One must do a certain amount of walking to be really successful at picture taking, for it is usually impossible to sit in an automobile, drive to a selected spot and say "Here I will take a picture." Hours need sometimes be spent in waiting for certain lights and shadows, maneuvering may be required to get just the right viewpoint—all strictly pedestrian activities.



Viola Hawke

Besides being general and comprehensive photographers, some women make a specialty of photographing certain things exclusively. One young woman whom I met recently is employed as a librarian, and has been for a number of years taking pictures of libraries. She has a collection of several hundred from all over the country. Another is planning to devote most of her time to photographing bugs and butterflies. Flowers and trees are also favorite subjects for specialists. Some years ago, on a trip through Mexico, I met an



Mary Smart Studio

amateur who took pictures not only of churches, of which there are plenty in Mexico, but of doors, cornices, wall and ceiling carvings in churches, and had a very fine collection of such photographs.

To the business woman who is photographically inclined and who has little leisure time, the vacation period is looked forward to with peculiar pleasure as an opportunity for taking pictures, and such a woman, in planning usually selects a place or travels to a country where she may find propitious circumstances and fitting material for indulging in her favorite sport. The great joy of always having a set of pictures to look at as reminders of a lovely vacation can hardly be over-rated.

I have owned a camera for many years, and it has been my steady companion on all my trips, and my pictures have been such

a source of pleasure to me, that they are amongst my most treasured possessions.

For those who are not able to take the time to do out-door photography, there is night photography, which can be done in one's home by the use of a few extra electric light bulbs and a little care. In this way very good portraits may be made, and excellent table-top photography may be done with inexpensive apparatus.

Out-door night photography is another very interesting pastime. Those living in the larger cities where there is plenty of illumination, will find many unusual opportunities for picture taking, especially on rainy nights.

As the regulation printed or engraved Christmas cards have always seemed so meaningless to me, I have for the past two years made my own Christmas cards, using one of my favorite pictures of trees, which are my especial hobby, and writing a few lines of greeting to accompany same. I have had no end of fun in preparing these cards and have received any number of messages from friends telling me how greatly they had enjoyed receiving my card and how they were using it for a book mark, or having it framed. So that I have felt that my Christmas card really did convey a message of cheer.

By using pictorial photography as a hobby, many a professional photographer has been taken out of her daily routine and yet stayed within the bounds of a profession which she understood. There is all the difference in the world between a professional photographer working in her studio taking portrait after portrait, and that same photographer afield with her camera, taking pictures of subjects that she wishes to photograph in the manner which will express herself. Commercial potographers have been awakened to the joys of dilletanti pictorial photography, and some very excellent out-door pictures made by them are being shown in the salons.

And so the cheap or the expensive camera (value is in the user) may achieve much for the woman who makes the right use of it. Happiness, because she is doing something she likes; broader vision for her thoughts are taken outside the four walls of her room or office; and her conception is correspondingly enlarged; education for she can hardly succeed in photography without absorbing some knowledge in other lines be it nature, art, history or geography health, for happiness, attitude of mind, outdoor exercise all tend to improve health; and last, but not least, a very possible means of earning a livelihood through the medium of photography, should that be necessary.

And so I say, if you would be happy acquire a hobby, and if you would have a hobby that will benefit you in many ways and still give you a maximum of pleasure, select photography.

Reminiscences

(By F. A. Boggess, Boulder, Colorado)

(Charlott, a senior, who has spent but one year in the University Hill School, is seated with the history book open in her lap. Margaret is standing by her.)

Charlotte: Margaret, it hardly seems possible that school is to close next week and still it must be true. The days have slipped by so quickly and pleasantly that it is hard to realize another school year is ended. And what a wonderful year it has been, how it stands out in my memory from the day I entered until this senior-faculty banquet. Its funny about that first day. I had heard so much about Uni Hill and everybody that talked to me told me how much it would mean to me. But I was skepitcal and couldn't believe that Uni Hill was anything but just *a* school. I never dreamed it was *the* school.

Margaret: I remember that first day too. You know I went to the office with you and introduced you to our principal, Mr. Boggess. It wasn't much of an introduction but I guess it was all that was necessary.

Charlotte: It certainly was. You know Margaret, right then was when I got my first conviction that all that had been told me about the shool must be true. As we waited the history book was handed to us and then and there I became interested in it. This interest has continually increased until now I think it is a wonderful treasure. It seems to me there's an atmosphere of friendliness and helpfulness and cordiality in our school which starts in the office and runs through the faculty and student body until it reaches every child. We all feel the charm of it. Don't you think so?

Margaret: I should say so. I just love it. We all have such good times together, don't we? That picture of Character-Costume Day is a good illustration of the freedom we feel. You remember the costumes we wore that day and what a riot of fun we had?

Charlotte: Yes, that was a great celebration and it didn't interfere with school work either. Just two rules were laid down—Costumes must be modest and the celebration must not interfere with class work. What a variety of characters were there from dignified Columbus to Topsy and from Lindbergh to Tom Sawyer! In looking through this history book I see so many reminders of the good times we have had this year, the rededication of the Memorial Tree, the Christmas Program, all the assembly plays and programs, the basketball games in the gym and many others. But Margaret, there must be so much back of this that happened before I came! Tell me some-

thing about this history book as far back as you can remember. How did we get that Memorial Tree?

Margaret: O there's Nancy Lou over there, let's ask her about that. Her brother was in the first grade when our Tree was first dedicated and has told her all about it. (Calls) Nancy, come here and tell Charlotte how we got our Memorial Tree. (Nancy Lou comes)

Nancy Lou: It would be a long story Charlotte to tell you all about that tree but I can tell you enough to make you understand why it means so much to us here at University Hill. You see when the great war broke out our school was comparatively new and yet 87 boys who attended it enlisted and many of them saw service in France. Four of them died in service and several others were wounded. The school kept a service flag and then when the war was over it selected a beautiful tree as a living memorial for its soldier boys.

Although I was not old enough to go to school my mother brought me to see the program and I well remember that May day in 1918 when all the pupils went out on the lawn with flags and Red Cross banners and promised to live for their country and if necessary die for it. All the soldiers and sailors and their relatives and friends were invited and a large crowd came. It was a thrilling sight and one I shall never forget. Now every year on Armistice Day all the pupils in this school rededicate the tree and renew their vows to be good citizens of our country. As a member of the graduating class of 1930 I expect these ceremonies to be a help to me as long as I live. Don't you see now why that tree is dear to us above all other trees?

Charlotte: I certainly do and I am glad you told me this story. I have noticed this short year I have been here what a high type of citizenship there is among our pupils and how much they love the flag.

Nancy Lou: Why shouldn't they? They are taught it from the the day they enter the first grade until they graduate from the ninth. I remember hearing Dr. Cole say in assembly something about there being the finest type of patriotism and citizenship in our school he had ever seen. What's that in that picture, Charlotte?

Charlotte: Why it's a flagpole.

Nancy Lou: Wrong again, my dear—that's *the* flagpole. Did anyone ever tell you about when it was dedicated?

Charlotte: No, do tell me about it?

Nancy Lou: No, but I'll call Winifred Wheelock. She knows all about it. Winifred won't you come and tell Charlotte about this picture of our flag pole?

Winifred: I surely will for when that pole was dedicated was one of the great days of our school life. You see our old wooden pole blew down and then the school board had this graceful one of steel

erected. On Lincoln's birthday the dedication ceremony was performed. It was a beautiful springlike day and the whole school took part in the outdoor program. The G. A. R. and the Woman's Relief Corps and other patriotic organizations were present. I can't begin to tell you all that was said and done on that program but I never will forget the thrill I had when Marjorie Bretnall came on the platform dressed in a beautiful white Grecian robe, carrying a silver cup and dedicated the pole while an old soldier raised a beautiful new flag to the top. I think I can almost remember the words Marjorie used as she annointed the flag pole with water from the cup. Would you like to hear them?

Charlotte: I surely would.

Winifred: These were her closing words: "Standing in this conspicuous place in full view from north and south, east and west, I dedicate this staff to fly the Stars and Stripes so that all may know this is a patriotic school, holding in reverence those who have made our country great and pledged to carry on their ideals and work. I dedicate it to hold aloft our banner as an incentive to the children of this school to live a type of citizenship which will make our school an inspiration to all who come within the scope of its influence. May it be a help to us day by day in living! May it stir our ambition to be of service to our community, our nation and our world! May it strengthen our determination never to leave a duty undone! May it become a guiding light to us so that years after we have left University Hill School this staff and this flag which it bears may lead us on to the right. Stately staff, I give to your keeping this flag. Guard it well. Keep it free from harm. Fling it forth as the ideal of Americans everywhere. Hold it high that the whole world may see and be led to better things."

Charlotte: How beautiful. I understand now why you say this is *the* flag pole instead of just *a* flag pole. But who is the pretty girl with the striking costume?

Nancy Lou: O that is Francis Brewer. Don't you know about her?

Charlotte: No, I do not. Tell me about her. Is she Harrison's sister? I see a great headline here about her. What did she do?

Nancy Lou: I think one of the boys should tell about her. Whom shall we call? (They confer together) I'll call him. (Goes to Homer and whispers asking him to come and tell Charlotte about Francis. Homer comes.)

Charotte: Homer tell me about Frances Brewer. They say you ought to know.

Homer: Well, I'll do the best I can. You see the Colorado Realtors Association has a perfectly gorgeous loving cup, eighteen inches high, which is awarded to the community which makes the

best presentation of its advantages at the annual convention. The Boulder Realtors were anxious to win that cup for our home town so after much consultation a committee of three came to our principal and asked for a speaker from our school. Frances Brewer was selected for this honor. She went to Denver and at the Brown Palace Hotel she appeared before the realtors convention and won first place by a unanimous decision of the judges. Her speech was called "Boulder, the Place to Live." Her costume was a beautiful creation of silver and gold. Later Frances appeared in her costume in our assembly and gave the winning address to us. I remember she closed with these words: "I bring you then greetings from Boulder, the beautiful; Boulder, the Athens of America; Boulder, the cultural metropolis of the West; Boulder, the place where most is offered; Boulder, the place to live."

Charlotte: But what became of the loving cup?

Homer: O, we kept it here in our school for a year and then Boulder lost it. The realtors made the fatal mistake of not calling on Uni Hill School for a speaker. They sent a University student instead. If you look through that book you will find a lot of Uni Hill people who have won honors. There is Grace Crossman, who is making a fine record in journalism, there is Jack Lester, head boy at Prep, and there is Helen Hobson who won a ghost story prize, and Clarence Marshall, who is a specialist in building bird houses. As you read you will find many others from the grades which graduated ahead of ours.

Charlotte: One of the most thrilling experiences this year has been the basketball games in the gym. We did'nt have them, you see, where I came from. Don't you all just love them? There are the pictures of our teams. Let's see who was it I heard talking about the fine sportsmanship that has been developed in our school.

Margaret: Was it Robert Small?

Charlotte: No. It wasn't he. Let's see who could it have been?

Nancy Lou: Perhaps it was Wayne Stoffle.

Charlotte: No, I know now. It was E. C. Mallory, is he here?

Homer: Sure, he is here. I'll get him. E. C. come here a minute, Charlotte wants to hear you talk. You are making quite a record as an orator, you know.

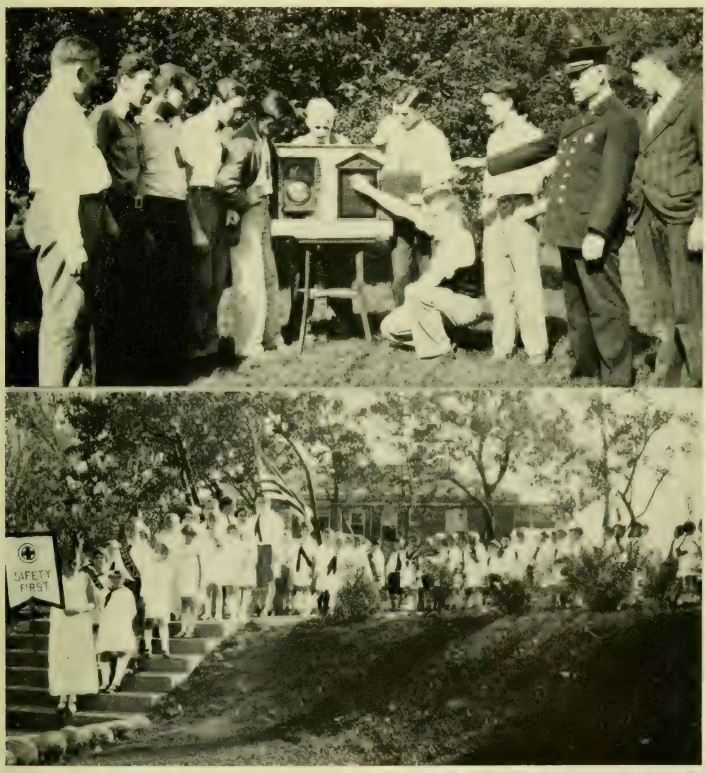
Charlotte: Now Homer, behave. You know that wasn't what I said.

E. C.: Well, what is it?

Homer: You see Charlotte has only been in our school for one year and she has gotten hold of this History Book and wants to know everything that has ever happened at Uni Hill. She says you said something about the fine spirit of sportmanship shown by our students. Now are you guilty or are you not?

E. C.: Guilty as accused. your honor. I did remark the other day on the very high type of character and sportmanship displayed by our group and that I thought it would be a fine tribute to our school if we could keep up the record when we leave it. There is such a thing as a Uni Hill standard to be maintained. We have been taught to be generous in victory and courteous in defeat, never to make alibis or excuses; to play the game hard and with a smile; to fight fairly; and to take the results as a good sportsman should. We have been taught that the game and the way we play it is the important thing. So we have always enjoyed all our games even though we have been defeated many times. Don't you think those are good ideals to take into life with us?

Charlotte: They certainly are. My what a lot there is in that History Book and how much more it means since you have told me



Above: The School Fire Team and City Chief
Below: Safety First Parade

all these things about it. Many times in the future will I relive the days at Uni Hill. I shall never forget our Christmas program with all its beauty and its splendid teachings. The Star of Bethlehem, the Star Bearers, the little Light Fairies, the stately tree with its red, green, white and blue lights, and the music and speaking combined to make the most beautiful spectacle I have ever seen. See there is a picure of the Christmas light fairies in their costumes to correspond with the lights on the tree.

Winifred: There are lots of things you havn't heard about yet. Nancy Lou, don't you remember the noonday picnics when we brought our lunch and ate it out on the lawn or in the orchard, unless it rained, which it generally did? Here is a picture of one of them.

Margaret: And after we got through eating we had games and all kinds of athletic contests.

Nancy Lou: Do you remember the time that Mr. Fonda treated the whole school to pop when we had our noonday picnic? I don't know how many cases of it he sent, but there was an awful lot. The big boys drank and drank till I don't see why they didn't burst. I said "big boys" but they were only eighth graders, for of course that was before we had the junior high.

E. C.: My, but didn't we think we were big when we got into junior high, but we were kind of scared too. We didn't know where to go nor what to do when we got there.

Homer: I certainly didn't. Every room I got into was the wrong one. It seemed as if I never would get straightened out. I suppose it will be something the same when we get down to Prep. We think we're "some pumpkins" here because we're "the seniors" but down there we just be "the Toots."

Winifred: That's all right. We may be just Toots but the Toots have elected a Uni Hill Toot King for three consecutive years now. It has become the habit, a tradition, or whatever you want to call it and it is up to us to keep it up.

E. C.: I remember the first school bulletin that was given to us to take home. I don't think I let it out of my hands and I'm sure I didn't let it out of my sight all that day. I don't remember how many times I read it through. And another thing I remember well is the first experiment we had in science in the seventh grade. Miss Hall let us all go to the tables and do it all ourselves. It was just a simple little experiment to show that air occupies space, but when we set up the apparatus, simple as it was, we thought we were real scientists.

Charlotte: Well, maybe there was some in the class *who* will do something great in science or something else, who knows? I believe there are just as great possibilities in the Class of 1930 as in any of the classes that have graduated from Uni Hill.

Nancy Lou: Yes, it is up to us to do our part, so that other classes, looking through the History Book will find our names there as graduates who have made a conspicuous success.

Charlotte: (Rising) There are many, many things about the University Hill School which I shall remember with pleasure and profit but among them all it seems to me this history book will take a very prominent place. I shall think many times of the scenes which it contains and when it is my privilege to revisit the school I am sure I will find great delight in going through the pages not only of this volume but of others which are to come. With the passing years these pictures will become increasingly valuable and sacred to those who have taken part in the incidents which they portray. Every picture becomes now a tie which binds us more closely to the beloved school which we are leaving. They also become a challenge to us to make good in the years of our life yet to come.

(The End)

It will be seen from the above skit how much a history book comes to mean to the children and it is the hope of the school that the enthusiasm for photography thus developed will be come life long and that many of the pupils will go through life with eyes wide open for beautiful and interesting pictures to take. School honors are available to such amateurs as become really interested and evidence their interest by successful results.

Art and Crime

By Sigismund Blumann

Photographs of a degree of merit that impressed me lead to considerations foreign to the daily trend of thought. It has come to pass that I am not at all certain that the terms Criminal and Prisoner are synonymous and it is quite within the bounds of certainty that while a Prisoner is a Law-Breaker he need not necessarily be a criminal.

Of course a man who breaks a law has committed a criminal offense but the stigma of Criminal carries with it a presupposition that the individual lives by crime, is habitually a law-breaker, and adds to the conception a conviction that he must also be rough, illiterate, brutal.

The lay idea is all wrong. Highly educated men may be hardened and cold-blooded criminals in the worst acceptance of the term. Coarse and brutal men may keep within the law.

The following verses were borrowed from the monthly journal of the California State's Prison at San Quentin and without knowing

the author or having any information of his case it is a conviction that he cannot be a criminal. No mind attuned to such inspired thought could be bad.

We never met or heard of an evil creature who responded to high inspirations, be it in photography, poetry, or any of the arts. If, therefore, the cause of an individual's incarceration for breaking the law be due to insane rage, economic pressure, evil influence, or perverted thinking, it would seem to be incumbent on society to deal with him differently than with what may be called a Criminal.

The poems follow. We especially would have the reader consider the form of Gloria. A Sonnet, if you please, that deserves commendation. And the lines from "The world, then, by the vesper hour spanned," to "To all the better-self had nobly planned" are worthy of a collegiate source and remarkable as emanating from a State's Prison.

TO OMAR

By a Prisoner

O Omar, now that you the darker drink
Have long since tasted, and the veil is rent,
What is the answer now the flame is spent?
What did you find beyond the river brink?
Are you confirmed in what you used to think
When you your doubting quatrains did design
To urge that death, by simple rule and line,
Holds naught from which the inner-man should shrink?

The never-ending cycle goes around...
The rose and hyacinth their beauty spend;
And many a lovely tryst the white moon keeps;
And many a verdant carpet spreads the ground...
Yet, while the Potter's pulse beats without end,
Omar the poet and the prophet sleeps!

FOR GLORIA

By a Prisoner

A measured silence falls upon the land
Between the last long shadows and the dusk...
The day drops free from flesh-pot and from husk
While heart and soul in sweet communion stand.
The world, then, by the vesper hour spanned,
Seems as a temple where all pure desires
Are self-asserting and the self aspires
To all the better-self had nobly planned:

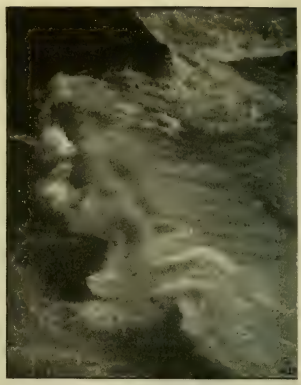
Then does new resolution bid me rise
To heights perhaps my state cannot attain—
With fetters on my feet and on my tongue!
Though—ere the rapture of the twilight dies—
The mighty hymn of Heaven not in vain
Against all human mockeries is sung!



Medal Print

F. Y. Sato





SEPTEMBER
ADVANCED





SECOND: *K. Kojimoto*
FOURTH: *G. Elwood Hoover*

THIRD: *Dr. Max Thorek*
FIFTH: *Dr. B. J. Ochsner*

ADVANCED COMPETITION
September, 1930

P. J. Arnold
O. Atwood
Fred J. Benning
Otto Brauss
P. Cristofer
Mrs. Louise Detterman
Dr. P. M. Doughty
Miss Josephine Dunne
S. K. Ebata
Adolph Franzen
Santos Fratos
Dr. Eric Freed
H. Goff
G. Elwood Hoover
Mrs. J. F. Jones
K. Kojimoto
Miss Alma Lavenson
Torfinn Michaelsen
J. C. Moddejonge
Chester Morris
Dr. M. A. Obremski
Dr. B. J. Ochsner
John C. Oldman
Dr. Frederic Peele
Narciso Reyes
F. Y. Sato.
H. Evan Smith
Dr. Max Thorek
W. A. Watson
Dr. M. O. Welsch
J. J. Williams



Medal Print
Paul W. Macfarlane





SEPTEMBER AMATEUR





SECOND: *Walter Fink*
FOURTH: *Mrs. C. B. Retter*

THIRD: *Dr. Irving B. Ellis*
FIFTH: *E. C. Stuart*

AMATEUR COMPETITION
September, 1930

Horace Albertson
Mrs. J. B. Antone
Burniece Ballard
Roland F. Beers
Dorothy Bramberg
I. F. Breidt
Dr. F. W. Clough
Rodolfo Dresel
Miss L. Deming
Dr. Irving B. Ellis
Miss Josephine Fenton
Walter Fink
William H. Fuich
Elmer Gough
Harold Greer
H. Y. Hara
Miss Loretta Illings
Henry C. Jackson
Sorab J. Kharegat
Chester Lewison
Paul W. Macfarlane
M. Margossian
Miss Dorothy McCoy
F. M. McIntyre
Alan McKean
George Mingo
A. E. Moebs
F. W. G. Moebus
Oliver Moll
O. Neinsen
T. Nohira
Miss J. Oleman
Frank M. Peters
John J. Polodini
Miss J. F. Reif
Mrs. C. B. Retter
Bruce Schetnitz
Edwin B. Shires
R. D. Smith
M. Soder
E. C. Stuart
T. K. Tsukane
I. W. Ullman
Fred C. Upton
Dr. Chester F. Wallace
Walter E. Woestman
Yoneo Usami
Paul Zammit



THE YOUNG AND THE OLD

There is a repetition of feeling and expression in every succeeding generation. The oldsters assert that life was better in the past, and the youngsters complain that their seniors do not understand youth and have forgotten their own younger days.

Do not understand! Forgotten!

When the moon shines on shimmering water or the landscape floats in a molten silver haze, when the night scented flowers load the air with their perfume, when soft music comes from afar, when the dank earth of the woods breeds sweet melancholy—have the old forgotten? I think not.

Most children under these circumstances nurse a sadness in memory of a romantic yesterday tempered by the courage and hope of an adventurous tomorrow.

We, the doddering parents who are supposed to have ossified into unfeeling creatures find our minds reverting to distant yesteryears untempered by brave tomorrows and perhaps saddened by the shortness of what is left us of time to come.

Our hearts throb to the tunes, our sympathies are with the young, we can smell the flowers, we can be sad, we can love, we can regret, we can understand what is going on in the young hearts. We may not indulge in youth's enthusiasms for it would ill become us. We may not express our emotions lest we be laughed at. But we remember and we understand.

Do not understand! Too well does the experience of a long life lead to understanding.

Forgotten! Too much remembered, more likely. Too little forgot.

What we are apt to have lost, the gilt of life that has probably been worn off, the advantages of which the newer generation can really boast and which they do not realize is hope.

Hope that breeds ambition. Ambition that leads to achievement. Let them speak of these possessions peculiar to their age and I shall have nothing to say in denial and much to say in encouragement. The infant cries for its mislaid teething ring. The young man, or woman, weeps at an ended fancied romance. At least this is not denied the aged, their tears are allowed. They have known eternal partings. And the tomorrow for them is another step toward the end.

Hope is for youth. And a long bright future. The future of the old is behind them. Why! Remembering and understanding is the very perquisite of old age. It forgets too poorly. It remembers too well. It understands too much.

MORE ABOUT COLLEGIATE PHOTOGRAPHY

Returning from a trip to the meeting of the Pacific Division of the American Association for the Advancement of Science at Eugene, Oregon, our friend Dr. Ingo W. D. Hackh stopped over at Oregon State College in Corvallis, Oregon, and writes this description of the intensive photographic activities in that institution.

They have a most interesting and large Campus, including a new Physics Building. In this there is on the ground floor a Department of Photography which is really remarkable for its modern equipment. There are three large dark rooms for development only, each having three indirect safety lights near the high ceiling, also no doors but open passage ways from the hall, which are lightproof by their construction. Transoms of all the other rooms are likewise lightproof and open to the ventilation. They occupy about fifteen rooms with photostats, copying machines, enlargers, studio, printing and trimming; in short a real photographic plant. The department work includes all the photographic work to be done for the other departments, including botany, zoology, agriculture, etc., and the students certainly get a well rounded out course.

I believe that this is the first college on the Pacific Coast having a real Photographic Department, and I thought that you would be interested in hearing of my impressions, for undoubtedly you know already about this institution.

We knew of this institution in the present connection and other outstanding features and have been watching with interest the development of the project It is one of our pet dreams to see every college and university similarly equipped. Unfortunately

many collegiate heads do not welcome innovations. Photographically they are willing to antedate Newton. But the time is coming when men who are preparing for the sciences will insistently demand to be trained in a branch of the absolute sciences upon which nearly every other branch depends for records. Photography is to those sciences an indispensible.

AESTAS

Sigismund Blumann

The past is gone and who can tell
Just what it meant or means today?
I know not what the present means
Or what the future brings.
A bird upon the rosebush sings,
The sunlight paints a myriad greens
And gilds my idle way.
Thus Summer weaves its magic spell.

Beneath my feet the earth is soft,
About me breezes blow.
White clouds go sailing on a sea
Of aching blue. And here a stream
Sings life into a pensive dream
That brings eternity to me.
I feel the fresh young grass below
And sense the endless dome aloft.

How small whatever earthly goal
At such a time in such a place?
How pigmy is the race of man?
What have we done, what can we do?
A breath, a gasp and we are through
With life's inconsequential span.
'Tis then we see in Nature's face
It hath an all pervading Soul.

When Summer weaves its magic spell
And gilds our idle way,
With sunlight on the myriad greens,
And birds upon the rosebush sing,
What matter what the future bring,
Or what the present means?
We'll live our bit of life today
Nor wonder what the Fates foretell.

The Pictorial Photographers of America

When it was my privilege to meet a group of the most active, the more prominent members of this body some years ago, the thing that most impressed me was a rather bored, hopeless, New York attitude toward the society itself and its remote membership. Not contemptuous but pessimistic. I didn't understand or like it. I understand now. They were wearied of a heavy burden. The unresponsive membership, the smug aristocracy of some of its members had made the society a burden that only the loyalty of the officers could stimulate to carrying. You pictorialists in your arrogant assumption of superiority, you Salon heroes and heroines who pretend to being sated with honors yet rise in mighty wrath when one of your prints is rejected, help in this cause, your cause if you only knew. Help to maintain an organization devoted to artistic betterment, sustained appreciation of photographic art. Let the Salons die and the Pictorialists of America go into desuetude and in a few months you will be making your wonderful masterpieces to give away to a few intimates who are willing to find space in a bureau drawer for them. Let every lover of advanced photography determine to join, to pay dues promptly, and to help increase the membership and we shall find our interest in photography and the great pleasure we derive from that interest will be fostered and grow. Should the happiness photography gives me be taken away, I should walk about with a bit of great open spaces in my make-up. How about you?



Amateur Cine Photography

Our particular interest is in the owner of his first, amateur Cine outfit. The professional is presumed to have mastered his business and to keep up with advancement by ingenuity, study, and practice but the layman who has limited time and more limited equipment needs advice and instruction of a sort that peculiarly fits his need. This then shall govern the following text.

First of all get a good camera. Go the limit of your means or do without. By this is not meant that the most expensive camera is necessarily the best but that the cheapest is pretty apt to be the worst and that price should not be the governing factor. Choose a camera that has a wide distribution and is made by a responsible firm. This will enable you to get parts, supplies, adjuncts, and repairs without trouble or delay and that if something should go wrong you can get satisfaction without argument.

Color is going to be indispensible. See that your outfit provides for that. Choose the fastest lens you can afford and let no one tell you a fast lens stopped down is not as good at any aperture as a slower lens at the same aperture. In other words laugh at the fellow who tells you that a 1.6 lens stopped to 4.5 is not as good at 4.5 as a lens with the limit of its working apertures at 4.5. If both lenses are good, with the difference of their focal length (if any) e l i m i n a t e d, they are equally good at equal apertures. If not then what would you say for an f4.5 lens stopped to f6.3 as compared with a lens whose maximum aperture is f6.3?

Provide yourself with a projector. Get a good one. A fool-proof one. A projector that projects so that the image is visible. One that does not tear or scratch the film. That can be stopped and started with precision and preferably one that permits the stopping for a period of time for stills without burning the film.

If I were buying my first outfit and had the means available I should also buy an outfit provided for taking and projecting sound. That is rather a far step but that is my idea of doing the thing rightly.

Now, save your money and do not waste film. Study your instrument, experiment with a dummy reel. Load and expose, unload, aim and focus, do normal and slow motion, and in every operation try to visualize what is going on inside the camera, what the result will be, and of course what you want the result to be. Even professionals rehearse with dummy rolls.

This knowing what you want is a serious matter. You are not just snapping a shutter and making or wasting a negative. It is a proposition that involves footage and labor. Though you pay the cost there is something sinful in wasting the time of an operator in giving him spoilage to work on. More important than the waste is the effect on yourself. Nothing so discourages the amateur as the failures due to his own carelessness. If it be possible to shift the blame on the circumstances, the manufacturer, or the finisher one is encouraged to go on but when one's own lack of skill or will brings failure there is a tendency to giving up. The loss would be yours. A greater loss than money.

Presuming you h a v e mastered your equipment and developed the faculty of knowing what you want, when and where to get it, we now come to technique, and that is as easily learned, thanks to the modern Cine cameras, as snapping a Kodak. It is proposed to pursue a systematic course in these columns and to supplement such matter as questions from our readers may suggest. These questions must not take the form of recommendations.

with the principles in the picture. Camera Craft Book Service will assist you in choosing the proper books.

I want, personally and on my own responsibility, to assure you that known unreliable firms are not accepted as advertisers by Camera Craft, and so far as I know other photographic magazines try to be equally punctilious in behalf of their readers' welfare. Read the advertisements, go to your dealer and see the line, if possible try the instruments in your own hands and under as many conditions as you can. Decide which best suits your taste, your needs, your pocket. Buy from strictly reliable firms and you are safe.

At the risk of repeating dully. I want to emphasize that YOU are the one important factor that carries no guarantee. You are the brains that must subjugate the material and the apparatus to your will. Don't expect the maker to put brains into a camera. It has almost come even to that, but not quite. There is no fool-proof camera and, thank Fate, the fool soon eliminates himself. To learn Cine photography is so easy, the problems so few, the whole thing so simple that a willing child of ten may make astoundingly fine motion pictures. A child of ten has made them. An ass of fifty may be conceived as failing. Think then how splendidly you can succeed.

Kodacolor Colors

We were somewhat amused recently by a question written in. The serious reader wished to know if the films in Kodacolor were fast or likely to fade. There may be others who do not know that a Kodacolor film is just like any other when projected without the projection screen or filter. The colors are not in the film but as the image shines through the filter the colors are blended and thrown upon the screen beautifully mellowed by the intervening atmosphere. Moreover Kodacolor films may be projected in plain black and white like ordinary films by simply removing the color-filter.

Books

We sometimes wonder if our movie-fan friends are taking full advantage of the help and instruction that is offered to them in book form. From our experience we would say that books on photographic technique are fairly widely read but books on the other half of movie work such as directorial technique, editing, and scenario construction are generally neglected. This condition is undoubtedly due to the fact that many do not appreciate the importance of these elements in producing interesting pictures, and perhaps to a feeling that these subjects are only for the advanced worker. Either of these conditions are regretable and account for much of the monotony found in amateur movies. Until the essential principles of the photo-play are incorporated into your pictures they must remain pure records. As such they lack interest to those who have no personal connection with them.

Association News

PHOTOGRAPHERS ASSOCIATION OF AMERICA

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D. D. SPELLMAN, 4838 Woodward, Detroit, Mich., *1st Vice-President*
GEORGE D. STAFFORD, Chicago, Illinois, *2nd Vice-President*
HARRY BALDWIN, Fort Dodge, Iowa, *Asst. to Second Vice-President*
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DON V. CHAPMAN, Cleveland, Ohio, *Membership Secretary*
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JAMES M. CAUFIELD, Louisville, Ky., *Vice Chairman, Com. Div.*
NELSON L. BULKLEY, 855 W. 5th Ave., Columbus, Ohio
Chairman N. P. E. C.

As this issue of **Camera Craft** goes to press we are preparing to attend a Seattle convention and cannot report the Milwaukee convention, material for which will probably arrive in our absence. Letter to hand, however, informs us it was a successful event and worthy of the Golden Celebration which it constituted. The program seems to have pleased everybody. The attendance was good, the dealers are satisfied, the officers elated, and photography helped materially. The advertising campaign seems to meet with approval and the coming year should show some tremendous improvements in its conduct and pursuit.

Master Photo Finishers *of* America

A. J. Cunningham, President 102 Liberty St., Utica, N. Y.
William Burton, Vice-President 216 N. Kirkwood Rd., Kirkwood, Mo.
Fred. B. Fountain, Treasurer 483 Main St., Middletown, Conn.
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Your Association

If you read your "Developments" as you should this page need not waste its space on news. It is our self appointed task and our abetted privilege to just talk about things that pertain to the association, to air opinions, make deductions, and preach as the mood moves.

Your business is big or little, important or a piffle, as you make it and as you conceive it. If a dark hole and some sloppy tanks and trays, with a few dollars left over after the bills are paid suffice for your needs and constitute the sum of your ambitions, you are a piker, a beggar by the wayside of commerce, a failure by your own free will. If you have a place however small with whatever meager equipment and however small capital available but keep that place clean, use that equipment to the best advantage and turn that capital over with the maximum profit and speed, most important if you keep envisioned a larger plant, with better machinery, and larger investment, you have all the potentials of being a big fellow in a big industry.

Never permit sordid considerations to blind you to the larger viewpoint of business. Never let small men stand between you and the sunlight. If the weaker competitor is square with himself, with you, and with his craft, help him. He strengthens you in strengthening the cause. If he be a hindrance to progress in your vicinity, spoiling what he cannot get, getting what he can by whatever means, and bringing contempt upon your trade, then become ruthless and squash him by any legitimate means.

This world is a sweet place in which to live and carry on. When its sweetness is befouled we are justified in removing the foulness and its cause. In business this is done within the law and inside of the moral code by doing better work, giving better service, being better men. If this sounds like a sermon read it again and find the practical sense of it. It may pay you to get in tune with these modern essentials of success in business.

Now, in the obtention of such ideals no one factor has been found so great and powerful as organization. A hundred men each using one finger and exerting a slight force can raise more weight than one man with both hands and back-breaking energy. That is, if the hundred pull, or push, or lift together. Bethink you how much more power a hundred men have working toward a common goal than a hundred men pulling in a hundred different directions.

Your association was not conceived by an individual or a group for selfish reasons. It was not an invention. It came about as all organizations have come about, through the urgent need. Your association is not a primal cause but an effect of a preceding cause exemplified in the need of which I speak. And it is the cause of an endless chain of good which you may share, in which you can help, if you are wise, and human.

All the hard-boiled Chamber of Commerce Secretaries in the world cannot quote statistics enough to make me lose confidence in the innate idealism of men. I refuse to believe business is only a cut-throat game in which the sharpest knife and strongest arm can win. I believe devoutly that men have a love of their craft, a human sympathy with their fellows, a desire to be honest and square with one another, and that nothing can exert a greater influence toward the consummation of these things in daily living than the getting together of beings who live by a common means,—getting

together under a strong association, managed by efficient officers, to which and to whom they give that loyal support which makes for effective solidarity. If I didn't fervently believe this, and if you didn't all know I really believe it, you should have voted me out of the ranks long ago as unanimously and as enthusiastically as you voted me in.

The Eighth Annual Convention

On October 21st to 24th inclusive, the Master Photo Finishers of America, will hold their eighth annual convention in St. Louis, Mo., under the auspices of their St. Louis Division.

From all indications the coming event should prove particularly well favoured in point of attendance. Owing to its central location, St. Louis is the most readily accessible point from all parts of the country and Canada, be it by train, motor and even aeroplane. At the same time it is able to offer the last word in modern hotel accommodations, capable of housing the largest number of guests with the utmost in comfort, and provide space for the most ambitious display of industrial features that can possibly be assembled.

But this year there is a new feature which promises a record registration: the executive committee decided to advance the date of the convention a whole month. This will make it possible for members from distant parts to take advantage of the low excursion rates, while those who prefer to make the trip by bus or automobile, will be able to do so under the pleasant weather conditions during Indian summer. Portrait photographers who also do photo finishing have complained in past years that they could not attend this convention because it fell during the beginning of their busy season. The present arrangement should enable them to take in the proceedings with time to spare for some side trips to the beautiful Ozark country, the Switzerland of America.

From what has been accomplished so far, we may promise that this convention will see the most interesting array of machinery and ideas especially designed for the benefit of the photo finisher, and then there will be round upon round of entertainment; this item however is to be in the nature of a number of surprises; we shall say no more.

All told, taking in the St. Louis Master Photo Finishers Convention will be the ideal way of spending this year's vacation; begin making your plans from now on, to give yourself and your family a real treat.

LEST WE FORGET

OCTOBER 21, 22, 23 and 24

at ST. LOUIS, MISSOURI

Pack up Your Troubles in the old kit bag and leave them in Missouri

Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

President, C. M. Coffey.....Raleigh Building, Portland, Oregon
Vice President, Harry Vinson.....Bellingham, Washington
Secretary, C. F. Richardson.....Milwaukie, Oregon
Treasurer, Sam Walters.....Bushnell Studio, Seattle, Washington

The P. I. P. A. News

At this writing we are preparing to leave for the Convention in Seattle which shall be over by the time the September Camera Craft is in the readers' hands. Whatever could be told has been printed. It is impossible to chronicle what took place at the convention for we go to press before it starts, but the October issue will tell you all about it.



Ye Editor Retaileth Newes of Ye Profession and in Quaint Italics Titallateth Ye Sphynx with Hys Quill

Doctor E. K. Mees

The other day Hargrave said "There may be a man who knows more on any one subject than Doctor Mees but I am quite sure no one man knows as much of so many subjects." That seems to be a well founded statement but we will add that probably no man knows more of one particular subject. Back there in the Eastman Laboratories in Rochester the good doctor works with his eminent staff of scientists and never failing to credit others with their pioneer work, seldom crowds himself into the spotlight though many of the great advances in photography are to be placed to his honor. When the complete history of Cine Color Photography is written and Kodacolor in particular the name Mees will loom large in the text.

George E. Brown

Yesterday we had occasion to mail a packet to George E. Brown, Editor of the World famous British Journal of Photography and were reminded of our old conviction that the men who devote their lives to photography are in most instances likable, desirous of being helpful, and pretty good fellows. Of course this sounds conceited coming from one who will be classed with those whom he praises, but let us say that here, again, present company is to be excepted. Mr. Brown is not only the ablest man in photographic literature but the most amiable. As erudite in matters pertaining to photography as whole-hearted in his encouragement. Several times his words have heartened us and kept us true to our purpose. It is good to have a place and a means of so publicly acknowledging a debt of friendship and expressing highly earned gratitude.

O. C. Reiter

It was our misfortune to miss Oscar this time. We is collective not editorial for Miss Reed was out of town and I confined to my home when he was in this city, and we both share the regret. Pretty soft for O. C. who has nothing harder to do these days than to have his man carry a suitcase full of films and cameras, to take the good wife and a handbag and go amongst the beauty spots of earth, to wit, California. This time he is motoring with a friend, his letter stated. What does he call Mrs. Reiter?

Tony Babb

Some day we are going to publish a picture of Tony Babb and you'll laugh—not at him we'll tell the world, but with him. He has that sort of a face. If we said it was cherubic he would flay us, but we must say it is round, and smooth, and jolly. Even the humorously querulous wrinkles that form when he is annoyed spread good humor. Wait till we snap him unawares and let you look at him as he is.

Herb Luhn

Everyone likes Herb though why I cannot for the life of me imagine. He is good enough to look at, as men go, and he will do any man a favor if it doesn't take him from behind the counter in the rush hours, but he has a brusque way that you must get used to and he is downright rude to would be customers who try to beat him down. "We've worked day and night for fifty years (that doesn't sound like the right figure but let it go at that) to establish a reputation for a one-price concern and you want us to break the rule and the record for you?" Personally we do not care how Herb looks or acts or talks. What we love about him is that he is SQUARE.

Harry Lovick

On August 7th in his home in San Fernando, California, Harry P Lovick died of heart trouble. His brother and he were most devoted to one another and to the survivor our heart goes out with a deep sincerity that cannot lessen his grief but may carry some comfort. More to that end we can say with truth that few men were better loved by all than Harry. As the head of the Eastman Kodak Company's Finisher Sales he contacted that branch of the photographic crafts and his customers were his friends. He was a power for good and a tireless helper in the Master Photo Finishers' Association and in passing he leaves a void that shall ache long and perhaps never be filled in quite the same way. God will put upon his soul the Kindly Hand that Harry put upon the shoulder of many a man during his life.

The Nature Man

Long ago we noticed a reticent, corduroy clothed, gentle faced fellow in the Kodak shops and at Peter's Camera Hospital. He eyed us with what we thought was silent distaste and have learned to know as a reserve that comes of living much alone and in uninhabited places. He has become our friend and we have gained much by the friendship. His name is Wood and if you are so fortunate as to break the barriers of his taciturnity you will learn much of animals, reptiles, birds and rocks that cannot be gotten from books. He generally has a snake or lizard or something in his capacious coat pocket and he knows the language of nature's children. His claim to photographic knowledge is modest but he makes pictures of beasts and birds, mountains and rivers, eclipses, fossils and anything pertaining to the ologies which would be valuable to scientists and museums. In our gallery of personalities he stands a striking figure.

East Bay Commercial Photographers

Izzy Bird sent out a most modestly unsigned communication notifying all and sundry that the East Bay Club PicNick takes place August 3rd and that Coffee and Ice Cream were assured to all attending. It was impossible for us to attend but we have ample assurance that the usual good time was had by all and that the members have not lost their hospitable faculties for making everyone feel amongst friends.

Van Oosting On His Feet Again

So many of our friends have been ill that we intentionally refrain from publishing what would cause general concern in many places. But it is a pleasure to record their return to health and so we can say here and now that Van is once more able to tote his camera about and attend the meetings of the Los Angeles Camera Club where he was sadly missed.

F. A. Loomis

There is always a particular pleasure in a visit from Loomis of Emporia, Kansas. He is so enthusiastically for photography and photographers that one is left cheerful in outlook and hopeful of the future. It is such professionals who make the craft honored. Mr. Loomis will be missed at the P. I. P. A. convention in Seattle which his itinerary will not permit him to attend this year.

J. J. Fischer

Did anyone ever catch Fischer without a smile on his face and a sincerely cordial feeling in his heart? Long silence. Deduction: No one ever did. We like him for his thoroughly uncommercial spirit of helpfulness. He has done heroic service to Cine photography and incidentally for Cine Kodackery as a popular hobby without that salesmanlike effort that so often is inclined to make selling a painful operation and buying a conscious effort. His visits are always a pleasure and his welcome assured, not only in these offices but wherever he goes. We are saving an old shoe and a bag of rice for him. Ssshh! It's a secret. Just among us — and the lamp post and don't tell him we told you.



THE AMATEUR AND HIS TROUBLES



Conducted by SIGISMUND BLUMANN

Lithobrome

The bromoil worker is per se a brave soul who is ready to essay new ventures, and he is apt to be patient as well. Here is a simple after-treatment of the print or transfer which may appeal to him. My own prints attracted some attention and led to several inquiries when shown at the Los Angeles Salon last season.

Take any old, spoiled, but unexposed bromide or chloro-bromide paper you may have and cut it exactly to the size or a hairsbreadth smaller than the size of your bromoil print. Harden it in formaldehyde and dry. This is your tint block matrix.

When the bromoil print is dry, ink up the above matrix with any transparent photo oil color, using a printers roller or socalled brayer. Lay the inked paper in careful register on the bromoil and run through the transfer press just as in making a transfer. Then, should you desire to highlight the image wipe off the resultant tint with a clean rag held tightly over the finger. Work gently lest the bromoil be marred.

The color I prefer for so tinting is a neutral brown made by thinning Sepia with turpentine, litho varnish, and very little Japan dryer. Umber is also good.

Do not overink or the job will spread and be messy. Be sure to roll out the color evenly on a glass slab and take plenty of time. It may be well sometimes to let most of the turps evaporate from the inked matrix before transferring it to the print. A little practice and a few failures will be the best form of instruction.

As no water moisture is involved there is no chance of sticking or uneven contraction. The thing is effective, artistic, and as legitimate as the bromoil process itself or what method of enhancing a print by mounting the maker may choose.

Everlasting Prints

Having a quart bottle of Mallinckrodt's Collodion it became necessary to utilize it and here is one way: Thin it by adding twice the volume of Amyl Acetate or Ether and with just enough in a tray soak the print or prints for one or two minutes, hang by a corner to dry and you have a water-proof and air protected print that will last, virtually, forever. Heed these warnings,—Do not use the solution in room in which there is a fire, or even a candle light as it is explosive; do not lay the print down to dry but hang it up as directed; and do not pour out any more than you intend using for it evaporates very rapidly. It may be thinned by the addition of the dilutants named above and the tray should be thoroughly washed in the same, which on being poured back in a bottle will serve again and again. A fact that will appeal to the reader is that the solution as recommended is water white and leaves no gloss. Should the tray be left uncleaned it may be beneficial for the deposit on drying constitutes a s m o o t h celluloid enamel.

A New Use for Stripping Collodion

Working with Mallinckrodt's Stripping or Flexible Collodion, of which we have a full quart and must find a use, it occurred to us that here and therewith a new way of masking might be evolved. We experimented and the thing worked. Try it for a novelty and the fun of trying things.

To a given quantity of Mallincrodt's Collodion Thinner add enough Croceine or Fuchsine, or Neococeine to make a rather dark red solution. Take an ounce of Mallincrodt's Flexible Collodion and add enough of this solution to tint it a fairly bodiful pink. With a very fine camels hair brush letter an undeveloped print or negative or better do the lettering before exposing and carry develop-

ment, washing, fixing and final washing through. When dry the collodion may be stripped easily or washed off with acetone, amyl acetate or the thinner named and white letters are produced. This suggestion may be utilized for local holding back if the tint be faint and there is an advantage in being able to remove the retouching without resoaking the print or negative. Again, when the advanced pictorialist or the commercial photographer desires to print in a figure he can opaque or block out in this way without the ticklish process of cutting masks. Such double printing may be of help to the photo-engraver in saving the time and trouble of stripping.

A Camera Steadier

For any exposure of over 1/25 of a second it is necessary for most persons to use a tripod but we have found it possible to hold our heavy Graflex for half a second by a simple device so that no motion showed even in extreme enlargement. Just make a loop of stout twine of such length that when one end of the loop is over the camera the other is held taught by passing under the sole of the foot. Now hold the camera close to the body and pull upward on the loop. The camera is kept from moving in two directions and if you can stand without swaying is likely to give a very steady exposure. This is not original. It is practical.

A Handy Hint

By H. A. Hunt

Haven't you many times wanted a duplicate print or been asked to lend a friend a negative of a snapshot which was taken a long while before?

Due to your antiquated filing system of putting together all negatives of pictures taken at various times in an envelope or tossing them in a corner of the dresser drawer, you, no doubt, very graciously excused yourself of the tedious task.

An easy way to avoid this difficulty is to put your prints in the album under mounting corners, the entire glued side of the latter being left flat on the album sheet. Then place the corresponding negative underneath the picture. Thus, any desired negative is readily accessible.

Repairing Leaky Camera Bellows

By L. C. Ferguson

If your camera or Kodak bellows leaks light, it can easily be repaired by fastening small tabs of adhesive tape inside the bellows over the leaks. This is much quicker and cleaner than glueing in pieces of cloth, rubber, etc.

Leaks can be located by removing the back of the camera and placing a light inside the bellows. Do this in a dark room and draw the bellows out to capacity and the smallest leak will be revealed.

Cleaning a Lens

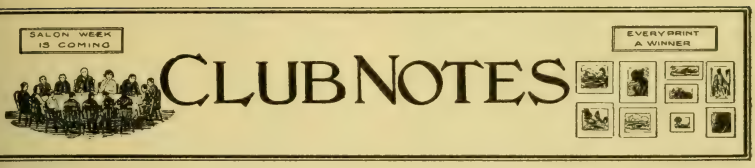
There are solutions which may be used with safety and which will beautifully clean a lens but we prefer an expert to deal with our expensive and favorite anastigmats when they need radical treatment. For everyday use a pledget of absorbent cotton at the end of a burned match for a mop and the moisture from breathing on the glass are all we trust ourselves to apply. To remove the lint we use a camel hair brush which is kept in a glassine envelope for cleanliness. Whatever is recommended by book or word of mouth, do not use acids or alcohol. It can be done, it is done, and with advantage, but only by experts.

Removing Pyro Stain

Get a large crystal of sodium sulphite and after dipping the stained fingers in weak permanganate of potassium solution rinse and use the crystal as you would a bar of soap till both the permanganate and pyro stain vanish. Finish with a good rinse and an ordinary soap wash.

Amateur Made Transparencies

There is a paper now obtainable at any well stocked photo-supply shop called Translite. It is thin, fairly fine grained and coated with sensitive emulsion on both sides. A print made on this product shows on both sides and may be colored on either side. With the light in front it will be black and white, with the light in back it appears colored and a novelty is easily produced in the manner of what advertisers call a Flasher. The ingenuity of the reader will suggest ways and means of alternately getting the light on and off, front and back.



Forthcoming Exhibitions

September 1st to 25th, 1930. Second Pacific International Salon of Photographic Art. Address Albert Jourdan, Secretary, Portland, Oregon. Closing date July 15th, 1930.

September 13th to October 11th, 1930. Royal Photographic Society of Great Britain, 75th Annual Exhibition. Address H. H. Blacklock, Secretary, 35 Russell Square, London W. C. 1, England.

December 4th, 1930 to January 3rd, 1931, Second Rochester International Salon. Address Victor Rayment, chairman, Rochester International Salon of Photography, care of Rochester Memorial Art Gallery, Rochester, N. Y.

Cleveland Photographic Society

Here is a program that should stimulate the clubs of America. The good work in Cleveland continues. The September exhibit is a bromoil salon by Clubber George Becker.

Wednesday evening, August 20th:—Print Night—movies—lantern slides—ginger ale. Sure, it'll be hot but peel off your coats and be comfortable. Let's see some of the results of our several night hikes. **Wednesday evening, August 27th:**—This will be Henry Mayer's evening at the Clubrooms. President Hartman will be in Canada and Henry and his assistants are arranging the program which promises to be good. **Wednesday evening, September 3rd:**—An evening of movies through the courtesy of Eli Friedman and Ed Bang, of the Home Movies Company, 1501 Superior Avenue; comedies, travelogues, etc. **Wednesday evening, September 10th:**—Burt Williams, for nine years a staff photographer of the Plain Dealer, will give us a talk on portrait, commercial and aerial photography.

Williams, who attended an Akron high school and Ohio State University, became interested in photography while engaged in laboratory work for the National Carbon Co. For four years he operated a finishing plant for amateur photographers. Then he went to Mexico with the 112th Engineers, where he was put in charge of the photographic section.

After being discharged from the army, he became a staff photographer for the Cleveland News, and in 1919 had charge of the Leader-News Reel. Then he came to the Plain Dealer.

His pictures of various catastrophies, including the Lorain tornado, and of air meets, national golf tournaments; football games, yachting, and the Indians in Spring training have been seen by thousands of Clevelanders.

Japanese Camera Club of S. F.

During August the walls of the reception rooms of the Japanese Camera Club of San Francisco were graced with the collection of prints selected from the Japan International Salon of this year. They are by members of the Japan Camera Club and came to this city through the courtesy of the Japanese Camera Club of Los Angeles. The showing is highly edifying and leads us once more to saying that if we would keep our Japanese fellow men and brother pictorialists from carrying away so many honors we must strive to equal or surpass them in excellence. They have been accused, these Japanse artists, of imitation, and whenever I have heard the accusation it occurred to me that if we Americans were trying to learn the native arts of Japan we should be compelled to begin by imitating and might not end by surpassing the Japanese as they have so often surpassed us. If someone were to accuse

Dr. Noguchiof having imitated Occidental science it would create a loud guffaw. Today Japan has given the world some of its leading physicians, physicists, artists, and philanthropists. That the benevolence of the Japanese is not exploited is due to the inherent modesty of the people and to a national or rather racial sense of ethics that makes them feel a good deed becomes a sordid transaction when it is paid for by advertising. From that, too, we might learn something. All honor to the Japanese Camera Clubs of the world and to my own Japanese Camera Club of San Francisco where a warm welcome never fails me and a good show on the walls always gladdens me.

H. P. Webb Exhibit

H. P. Webb of Los Angeles, an artist of the camera gave an exhibit of his pictorial prints in the print room of the Los Angeles Museum, Exposition Park, Los Angeles, sometime in August. The invitation to hand failed to give dates, which must be our excuse for non-attendance and ambiguous reporting. We can say with positiveness from a knowledge of the artist and what we have seen of his work that it was a worthy show.

Marcial Caceres Exhibit

Our brother photographer in Mexico, Marcial Caceres kindly invited us to his exhibit of photographs at the Casa del Pueblo and sent us pictures of the walls as they appeared. It is pleasant to know the art is so advanced and the enthusiasm so living in our sister republic, and that we are remembered there. Only lack of space prevents our reproducing some of the views of this private showing of Senor Caceres' prints.

Newark Camera Club

The news is strictly local this month. The sale of the club property is about to be consummated. H. V. Schieren made a gift of an electric Dry Mounting machine with a generous supply of mounting tissue which latter is to be allotted to the members according to need. An example, brothers, a great and glorious example. The interclub activities never lag but at this time would be of less interest to the fellow clubs than usual.

Orozco Exhibition

At the San Francisco Art Association from August 6th to 22nd a collection of the photographs by Jose Clements Orozco were shown to appreciative audiences. Mr. Orozco is a prominent Mexican artist, we gather from the postcard invitation received by Miss Reed and it is gratifying to notice that the San Francisco Art Association has been impelled to consider the art of the camera as worthy of a showing. In an age when painters are using brush and color to create photographically, and birdseye views and foreshortening to distortion is approved practice, photography should be most acceptable to painters as showing the way and beating in exaggerations of that sort. The Orozco prints were worthy of a showing anywhere.

California Camera Club

Of the Koppitz exhibition we have already spoken. The interest of members in their own photographic output seems to have stepped up most gratifyingly. Karl Baumgaertel has a most creditable collection of fifty prints in circulation through the Pictorial Photographers of America which will revert with honor to the club. Richard Boda is using his Leica to advantage, Ralph Smith has done some things which came to our attention and promise a high place for him in the Salon world. There are at least two comparatively new names of which we shall hear with credit to themselves and the C. C. C. before long. The new officers are photographically inclined and much may be expected from them. To the world and sundry we would say "Keep your eyes on the work of Miss Evelyn Young."

A. A. A. Club

A strictly unofficial group as yet but soon to be concretely organized and a prospective member of the Associated Camera Clubs. G. A. Young is now president and his aggressiveness may lead to that consummation. Whatever the status of the club may be, the ability of its members cannot be questioned. They are making pictures and winning awards. Our sincere commendation goes to P. Douglas Anderson, in whose name the club was formed, for what his instruction has done.

Kodak Camera Club of San Francisco

This baby club in the Kodak International chain held its second hike on Sunday, August 10th with a disappointingly small attendance. Most of the members who might be expected to enjoy a hike were on vacation. The route was along tree lined roads from Ross to Phoenix Lake when on a hillside a lunch and good fellowship beguiled the hour. Then on to Fairfax and so home.

Louis Aime Augustin Le Prince

Certain fine men in high places in Great Britain have conceived the propriety of commemorating the achievements of Louis Aime Augustin Le Prince by purchasing and placing a tablet on the premises which he occupied when working on the early Motion Pictures which it is claimed led to modern cinematography. The subject was born in Metz and spent two fifths of his life in Leeds and five years in the United States. Voluntary subscriptions are invited and photographic enthusiasts, especially those who derive their pleasure from Cine cameras may send for information or transmit any amount they choose to the Hon. Secretary, Mr. John H. Horsman, 31 Wesley Road, Armley, Leeds. The cause is good. It is right and it should be gratifying to be able to perpetuate the memory and to popularize the fame of the men who have helped in creating our present pleasures.

Frankford Camera Club

There is only one regretful thing about the announcement of this, to us, new organization: the circular does not tell us in what state Frankford is and we are very ignorant. Our interest is none the less keen in its progress and we print its prospectus as worth reading and worth imitating.

The Camera Club is the photographic section of Wright's Industrial and Beneficial Institute, of Frankford, located at Unity and Griscom Streets, and occupies the spacious rooms on the entire third floor of the Institute Building. The club was organized in November, 1889, Mr. George M. Taylor being the first president, and, through the activities of its former and present members, the completeness of equipment, and the very fortunate connection it has with the Institute, is considered one of the best organizations for the study and practice of photography in this city.

The common purpose, or mutual benefit of the club is to encourage the cultivation of an interest in, and an understanding of, the art, science, and practice of photography, no commercial work being permitted. Photographers, professional and amateur, and others who desire to promote and encourage the objects of the club, are eligible to membership.

The club is equipped with all the necessary apparatus for the advancement of the art, including a complete studio, also enlarging and dark rooms. Good-fellowship, co-operation and sociability are cultivated in the proper spirit among the members.

Los Angeles Camera Club

The outings are the thing at this season, naturally, and pictures may be looked for which shall enliven many an evening in the future. The after effects of the Salon have not evinced themselves in any lassitude and it is characteristic of the L. A. A. C. that one good thing is accomplished and a new project is under way. Now there is to be a Round Table and Open Forum and the members are not only expected to attend but to take part in the discussion. There is to be a time limit so that the fellow with a lavish gift of eloquence may not usurp the prerogatives of his less gifted fellows. Print Nights go on, thank fortune and there is talk of an Art Center for Los Angeles in which Photography shall have an earned place. Buck the line brothers. Make it come true.

Associated Camera Clubs

There are new clubs forming all over the country and whether they are at this time ready to affiliate with the Associated Camera Clubs of America or not, they should write to President Ralph D. Hartman, or Dr. Max Thorek, American Hospital, Chicago, Illinois, for information against the day when they will have achieved an ambition to be one of the associates.

NOTES & COMMENTS

An Unusual Subscription Offer

It is not often that Sunset Magazine or Camera Craft offer inducements for subscriptions other than such as the quality of the publications themselves. At this time both these outstanding monthlies, each a leader in its class are convinced that the lovers of home and garden, and the lovers of art and beauty in nature have much in common and that they who would create beauty in the home and in the garden might be expected to want to know how to perpetuate the vision of beauty with the aid of the camera, so Sunset Magazine has combined with Camera Craft to offer those west of the Rockies an opportunity of getting both every month for one year at $2.25. As Camera Craft alone is $2.00 and Sunset is $1.00 the saving will allow for the purchase of several rolls of film or packets of seeds. Send your subscription promptly to Camera Craft Publishing Company.

New Agfa-Ansco Western Branch

Not a new branch but new quarters,—and in the vernacular, How. No more walking in on Mission Street, up a flight of stairs, two halls to the rear and down a back stairs, out into an alley or through a dark corridor to find where the splendid Agfa-Ansco products may be ordered in carloads. Now, a beautiful frontage on Mission Street, plate glass front, gold lettering in heroic size, maple and walnut finishing, a bright, modern establishment worthy of the importance of the great concern which it represents. The Home Manufacturing Company who are credited with the building of the interior and the decorations is to be commended. Mr. A. S. Hofmeister and his staff are to be felicitated. It is a pleasure to enter the place and content, dignity, and even greater aggressiveness is sensed in the faces and spirit of every employe. Surroundings do make a wonderful difference. And the new Agfa Cameras, added to the already well known Ansco line do much to complete the showing of photographic merchandise. Incidentally, those who have consoled themselves for their careless workmanship by blaming their failures with color plates on the makers will be happy to know they will find it impossible to get a stale plate if they want one. It is impossible to keep up with the demand, the trade is often back-ordered. The Agfa color-plates you buy today were made within a few weeks of the time they reach here.

Pinkham and Smith Lenses

This firm does not pretend to make a complete line of objectives nor does it strive to duplicate those made elsewhere. Rather does it specialize in lenses of particular qualities for specific purposes. The Smith Soft Focus the P. and S. Semi-Achromat (made only to order), the Visual Quality and the Synthetic form a battery for the artist photographer. The beautifully illustrated book which tells about these lenses will be sent you upon request of Pinkham and Smith Company, 15 Bromfield Street, Boston, Mass.

Hammer Dry Plates

Away back in the days when the National Association was born Hammer made the favorite plates of the profession. The quality has been maintained through the passing time and every discovery and improvement in emulsion making has been incorporated in the present product. Try Hammer Plates and know quality.

Defender Panchro Film

Panchromatic negative material is demanded today as never before. Not alone because tastes are more discriminating but because the color scale has been more accurately adjusted and the values are nearer the natural. No pan emulsions excel the Defender products in plats or film. Your dealer will supply you if you demand Defender.

Blum's Photo Arts

If ever Art was used advisedly Blum can make the claim. He colors, makes bromoils, oil and water colors, enlargements of especial value, miniatures in black and white, sepia, or colors, and every sort of picture the trade or consumer might want of a quality that entitles him to his firm title,—Blum's Photo Arts, Inc. If you are in the market for anything in that way write the firm at 1021 North Wells Street, Chicago, Illinois for the price-list and particulars.

Nuace Mounting Corners

Recently our daughter surprised us by asking that we bring her a few hundred Nuace Mounting Corners. The old paste pot and brush had long satisfied us. The new generation is not content to stay messy and wasteful. I learned that the child is indeed father to the man and that with these mounting corners prints may be more neatly put into albums, may be as easily removed without marring book or prints, and may be as simply returned to place again and again. We ordered several dollars worth and propose in the future to do as we advise you to do, mount your prints with Nuace Art Corners. Your dealer is stocked. Every complete store has them.

Dallmeyer Telephoto Lens

A Dallmeyer lens of whatever sort is as near perfect as modern knowledge of photographic optics and skill can make it. The Adon offers a telephoto lens with the startling working aperture of f 4.5. Moreover being a fixed separation combination it offers speed and distance on cameras of limited extension. Other telephoto objectives may be had in all focal lengths in speeds of from f3.5 to f6.8. Herbert and Huesgen, 18 East 42nd Street, New York, will gladly send you reading matter.

Haloid Nomis Paper

After the summer vacations the negatives have accumulated and amateur and professional want their prints on reliable paper. Nomis was made for the purpose. It is virtually a Not A Miss product and the Photo Finisher has discovered that to his joy and profit.

Good Old Reliable Flash Powder

James H. Smith and Sons have been making flash powders for the profession and the amateur so long that they couldn't go wrong if they tried. Victor are nearer to being fool proof than anything that depends upon ignition could be expected to be. It is made in all grades for all purposes and your dealer is stocked so that you can get what you need and convince yourself of Victor merits. James H. Smith and Sons Company of 1229 South Wabash Avenue, Chicago, make it.

Holliston Photo Cloth

Summer vacation prints deserve careful keeping. Back them with cloth in the easy Holliston way. Just a tray of water and a few sheets of blotting paper and you are equipped. If you want to know how easy the job is write to the Holliston Mills, Norwood, Mass. And while waiting for the reading matter buy some Photo Cloth of your dealer and try it out your way. But be sure to demand Holliston.

A New and Simple Color Print Method

At last the famous Finlay Process is available to other peoples than the British. Charles W. Beck, Jr., 305 East 45th Street, New York has been constituted American agent and is prepared to deal with prospective buyers and give information to the inquirers. The Finlay process requires no special camera or equipment other than is commonly used in plate photography, an ordinary plate-holder. The negative for all three colors is a unit in the form of a tripack and one exposure completes the operation.

The Wold Air Brush

An air-brush is a funny thing. It may be as big and crude as a mine pump for use with kalsomine or as delicate and accurate as a surgeon's instrument or a watch for photographic use. The Wold is not only finely made but sturdy. It is the choice of professionals. Inform yourself of this instrument by writing to the Wold Air Brush Manufacturing Company, 2173 North California Avenue, Chicago, Illinois.

The Foth Camera

What is the world coming to? And where will wonders stop? A camera constructed of the best material in durable, workmanlike fashion with every desirable feature a camera should have and some outstanding conveniences not commonly found in even high-priced instruments, at $18. Mind you at $18 with a dependable f 4.5 lens and a precision shutter that not only gives the usual speeds but has the delayed action feature enabling the user to place himself in the picture. Burleigh Brooks of 136 Liberty Street, New York has added the Foth to his list of scoops and you are invited to write him for his free trial offer.

Pathe Home Movies

The Westwood Electric Company has been constituted a western agency for the Pathe line of Motion Picture Cameras and we are informed by Eric M. Unmack who heads the company named, that a full stock of Pathe accessories and supplies will be available. The Pathe Home Movie camera is a sweet little machine that should be investigated by prospective buyers and a post card to the Westwood Electric Company, 1608 Ocean Avenue, San Francisco, will bring literature of educational value.

Lifa Filters

The Lifa factory is really a scientific institution and they have specialized in highly corrected light filters. Their screens are made of natural glass and are therefore permanent and not subject to marring or fading. A letter to Herbert and Huesgen, 18 East 42nd Street, New York, N. Y., will bring you valuable literature on the subject of color differentiation in photography.

Fumosin Flash Powder

When B. Hopfen of 235 Fourth Avenue, New York, first made certain claims for their imported Fumosin Flash Powder the market was skeptical. Time and experience has shown those claims were not only well based upon fact but were well this side of the truth. It is virtually smokeless, noiseless, and odorless. Ask your dealer or write the firm of Hopfen and Co.

Piggott Quantity and Quality Photos

The Piggott plant is a sight worth travelling to see. A great roll of sensitized paper unwinds at one end of the several complicated machines and passing through various contraptions comes out at the other end of the loft, a finished, trimmed, highly glazed photograph. To find such invariable uniformity, such thoroughly fixed and washed prints in lots of a thousand or more is little less than marvellous. The photographic profession has found J. K. Piggott Company of 86 Third Street, San Francisco, California a good anchor to windward. For volume production the photographer cannot afford the time nor the expense of making prints in great number. Piggott makes them better and cheaper.

Ilex Lenses

We shall never forget the delight we experienced when first we saw the image on the ground glass of our camera as it came through the Photoplastic. Such mellow roundness without loss of definition. Such true diffusion as differentiated from fuss. No less pleasant was our experience with the Paragon Anastigmat which had all the speed, brilliancy, and flatness of field that we could desire. Write the Ilex Optical Company, Rochester, N. Y., for a catalog and study their claims. What they claim they may be relied upon to substantiate.

Hirsch and Kaye New Catalog

It has been many a long year since this sterling firm issued a complete catalog and the one before us was worth waiting for. It is a cyclopedia of photographic supplies. It is beautiful in format, typography, and most important, the arrangement is perfect. Mr. Dolan takes pains to inform us that Mr. Magnus is to be credited with much painstaking work on the issue. It reflects with credit to that gentleman. The volume is a large and expensive proposition and will be sent gratis only to consumers and buyers of the merchandise with which it deals and to such we recommend it in the highest terms. Knowing Hirsch and Kaye it remains only to state that what they promise they fulfill and what they claim is truth.

A Free Book on Cine Lenses

That sterling firm Dallmeyer of London has issued a booklet on the choice and use of Cine Lenses which their American agents Herbert and Huesgen of 18 East 42nd Street, New York, will send upon request to any reader upon receipt of name and address. The little book is quite complete and while devoted specifically to Dallmeyer lenses deals with principles underlying objectives in general as used in Cine photography. You are advised not to overlook the opportunity. Write today.

Mimosa Papers

For some years discriminating photographers have been importing Mimosa papers and in order that the annoyances irremovable from such long distance buying be obviated the Mimosa American Corporation of 764 Third Avenue, N. Y. is now offering to supply any of that line of distinctive photographic merchandise to the trade. Mimosa Gravure is a paper with the sensitive emulsion laid direct upon the texture. There is no baryta coating and the effect of a print upon it is that of an etching or engraving. Let the firm send you more detailed information.

The Filmo

Once in a generation a unit of merchandise becomes an epoch maker and its trade name adds a word to the dictionaries. Filmo is now a houseword and the camera so known is a member of many a family. You should familiarize yourself with the Bell and Howell line of cameras and accessories. Your dealer can help you.

The Rolleiflex

It burst upon the photographic firmament like a comet and stayed in popularity like a fixed star. Thousands are being sold and we are informed the demand keeps ahead of the supply. The tiniest reflex camera ever made and we risk asserting the smallest that can be made. It has every feature one could ask for and some additional conveniences you never thought of. See one. Try one. You'll own one forthwith. Burleigh Brooks, 136 Liberty Street, New York, is the American agent.

San-Kro-Mura

At last the professional photographer may have his walls covered with Mural decorations without inviting the sheriff to foreclose when the bill comes in. No longer need the world-famous artists be engaged to vent their temperaments on the studio walls. Ready made tapestry effects in large sizes and in natural colors may be bought at the Eastman Stores and a paper-hanger can put them up. These are intended for decorative purposes (the murals not the paper-hangers) but there is no reason why they should not find a use as backgrounds.

Eastman Translite Paper

This latest novelty of the E. K. Company is a very finely grained paper having both sides sensitized so that when a print is made the image appears on either side. For transparencies, as in window displays one side may be colored. By flashing a light in front the black and white picture shows, by flashing the light in back it becomes magically colored. There are other uses will no doubt be evolved in practice but as the product stands it has found an immediate popularity.

Bausch and Lomb Lenses

It is a grand old American firm that has given this country a place among the makers of fine lenses. A startling percentage of the R. R. lenses on cameras owned by amateurs, and a good percentage of lenses used by professionals will be found to have emanated from the immense factories of the firm of Bausch and Lomb of Rochester, N. Y. The Sigmar is the portraitists choice.

Agfa Film

The Agfa negative products are known for their multiplicity of virtues. A latitude that takes care of all excepting ridiculous over or under exposures, a brilliant and rich deposit of silver, and an always reliable perfection should make these appeal to the consumer. Since the consolidation of Ansco with Agfa these products have been made in America by American workmen with all the desirable Agfa qualities retained.

Eastman Chemicals

E. K. goods are known the world over. In Singapore no less than in the city of Rochester where they are made, men insist on E. K. chemicals, and you may see Kodaks being used by nomadic Arabs on the Sahara. Elon is an especially pure Metol, Athenon gives brown tones in development and good brown tones at that, Kodak films, Eastman plates and cut films, Eastman bromides, P. M. C., Vitava, and a dozen novelties are to be purchased with unlimited confidence in their standardization and excellence. There is a peculiar confidence in seeing the E. K. mark on a bottle, for instance, that adds to the pleasure of photographic procedure.

The Kawee

When I was a boy we used to parade to Sunday school with a portable bible that was twice as large and half as thick as the Kawee Camera in its 3¼x4¼" size. You have been told and perhaps have doubted the possibility of a camera giving so large a negative being able to hold a bellows that extends sufficiently to serve as a commercial view-box, being equipped with an ultra aperture lens and Compur shutter, rarely brilliant finder, and all. Closed, you may put the entire outfit into your inside breast pocket and hardly show a bulge. This is one of the triumphs of camera making and you should see the Kawee. Ask your dealer or write to Burleigh Brooks, 136 Liberty Street, New York, N. Y.

The New Multo Lens Leica

The following letter from the Leica headquarters will bring joy to the thousands of Leica enthusiasts:

We are now offering a new model of the LEICA Camera identical with the standard model except in the mounting of the lens, with interchangeable lenses of three focal lengths. The complete outfit includes a 35mm F:4.5 degree wide angle lens, the standard 50mm F:3.5 lens and a 135mm F:4.5 Tele-lens. The two new lenses of 35 and 135mm focus respectively are also Elmars and possess the same extreme sharpness and covering power which is possessed by the 50mm Elmar. It is therefore possible to make pictures with these lenses and enlarge them to the same huge proportions that are now possible with the 50mm lens.

A new combination case is also supplied which holds the camera with the three lenses, range finder, two spare magazines, together with a special case for a set of Filters and Front Lenses. The price of the complete outfit is $214.80.

Within a few weeks we will be in a position to modify all existing LEICAS so as to make them adaptable to the interchangeable lenses.

Roehrig's Oil Photo Colors

Why not color your vacation pictures? You enjoyed the hues of Nature as well as the outlines and conformations. Vacation over the evening will be full of pleasure if you spend some of them coloring with Roehrig Oil Colors. They are clean working and unusually transparent. They blend beautifully. To work with them requires less skill than taste. Your friends will enjoy your prints better for the coloring. Ask your dealer to show you the set or write to Roehrig-Bielenberg Co., 39 Henry Street, Brooklyn, N.Y., for literature.

Tancol

Have you found it irksome, annoying, impossible to measure accurately and compound accurately the developers upon which your negatives depend for quality, while away from home, or even at home? Burroughs Wellcome tabloids are ready mixed, ready weighed, accurately compounded chemicals of the best quality, and solubility, are used exclusively, and not only time and pains are saved but success is assured. Tancol is made for Tank development particularly. It always works.

Joseph M. Bing in Europe

Twice a year is going some in these days. Enterprise and aggressive determination to keep the latest and the best available for the American public has sent Joseph M. Bing to Europe for the second time this year. His return will no doubt mark the introduction of something revolutionary in photography. The last trip brought us the new Justophot. What will come of this one? Whatever, the best wishes for a pleasant trip to him from us all.

OCTOBER, 1930

CAMERA CRAFT

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En Noir
Alexander Leventon

CAMERA CRAFT
A Photographic Monthly
SIGISMUND BLUMANN, EDITOR
Claus Spreckels Building, San Francisco, California
FOUNDED MAY 1900

VOL. XXXVII OCTOBER, 1930 NO. 10

Alexander Leventon

Artist, Photographer and Musician

By Sigismund Blumann

(Illustrated with reproductions of Leventon's best work)



Alexander Leventon

Some men are selected by the gods to guide the way to the top of Olympus or at least give less gifted mortals a peep at what the Muses can achieve through human tools.

Alexander Leventon while master of the Rochester Symphony played solos on his violin and maintained a professional portrait studio where the most discriminating of the public chose to go. He submitted prints to the salons and these were invariably hung. Those who know what extraordinary demands music makes on the physical as well as the spiritual being of a votary will understand the miracle of Leventon.

In photography our subject expresses a preference for portraiture. The picturing of types, he says, interests him from every angle. He cannot analyze his feelings (which of us can in a case like this?) but supposes it is the human element as well as the artistic that intrigues.

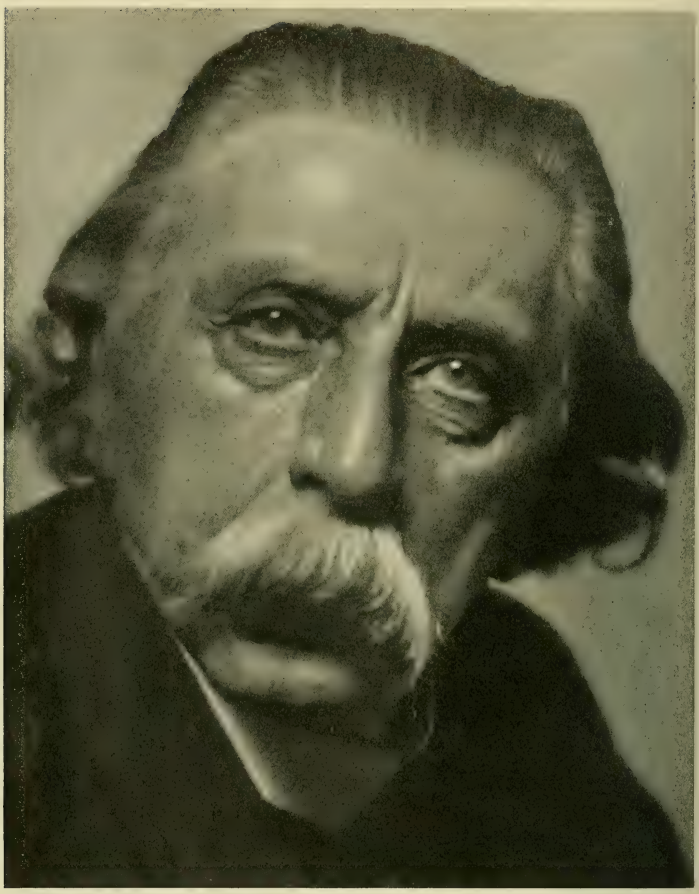
Born in Rostov on Don, Russia, thirty years ago, he came by his first camera at the age of ten. What do you suppose that camera was? Again a Brownie. The money that bought the first roll of films also provided a developing tank and some Pyro powders. At ten and his own finisher. Oh shame on us short cutters.



Russian Boy
By Leventon



Sergei Rachmaninoff
By Leventon



Prof. Flavien Van Derveken
By Leventon



Character Study: Pat
By Leventon



Paul White
By Leventon

Tragedy followed. Came the World's War, as the fillums would caption, and with its beginning the little artist was arrested by the Austrian government and his camera confiscated. What happened from that time to six years ago we are not informed but in 1923, now in Rochester, Leventon happened on some photographic magazines for the first time, became intensely interested in the possibilities of the camera, felt an urge to express his emotions photographically and—a year later won first prize in a British competition. In 1927 "Janet" was accepted at the Buffalo Salon.

From here on I shall quote verbatim:

"Answering your questions, I received a first class musical education but no special art training as far as pictures go. Have, however, since my childhood visited museums and art galleries of Germany and recall being most deeply impressed with the masterpieces shown in them. My great ambition became to be a famous professional photographer. Pirie MacDonald was my idol. The professional part of that ambition is gone. I am a rotten business man and business as such cannot satisfy me. Despite my success in the studio I gave it up for this reason and because of the breaking down of my health. Jut now in my weakened state I find it hard to say what my photographic ambitions are or what my activities in that art may be in the future. Probably I shall find as great or greater pleasure in the camera when I have settled down to making pictures to please myself instead of the customer. On my coming trip to Europe it is my hope to satisfy my photographic hunger with pictures of places and more especially of peoples.

"My particular pleasure in portraiture lies in getting the personality of men who are types or whose character is worthy of perpetuating pictorially as Eastman, Rachmaninoff, Alcock, whatever the individuals calling if it has impressed character on his face or a soul shines through his eyes, I shall probably always love to catch the fleeting expression with what art I have and put it on paper."

Is there not a charm to the ingenuous modesty of artists?

Here is a man, internationally known as a virtuoso. A musician accepted as great. His camera work is acclaimed. He speaks of himself in an impersonal way that is delightfully lacking in self consciousness yet full of confidence. With the collection of prints sent came a letter saying:

"The final choice is left entirely to your taste and judgment. Those marked with a cross are the ones I should like to see reproduced but do not let this influence you."

Lesser men have sent prints with cast iron injunctions as how, what, when and where they must have those prints shown, or we should be penalized by having to forego the privilege altogether. The greater the man the less the conceit. And Alexander Leventon is undoubtedly a great man.

Knick Knacks For The Amateur

By Herbert Brennon

Probably more things photographic have been invented by the amateur photographer and for him than for all branches of the craft. He is per se an enthusiast and in the degree of his enthusiasm, a busy experimentor and consumer. New things interest him out of all proportion to their professional appeal. On this as a basis the following is built.

Art corner mountings are invaluable little paper cornerpieces for mounting prints. The method for use is to place them on the corners of the picture moisten the adhesive backs and carefully press them, print and all, onto the desired place in the album or mount. There are other uses. Double the glued portion inward and place just as before, fasten them to the print instead of the mount and you have ornamental corners. Holiday cards with a gold cornerpiece are immeasurably enhanced. Postcards so mounted may be removed, replaced, or changed without marring the card or the page.

Photo Cloth. A fine texture with one side adhesive. Holliston universally preferred. Comes in White, Blue, and Gray and may come later in Sepia. It is made to back prints but has more uses than a patent medicine panacea. It makes ideal hinges for broadside or accordeon booklet forms of mountings for a series of pictures. It is an uncommonly strong mount-hinge for the postage stamp collector. It binds the backs of home-made books. Sheet music or pamphlets bound with it have attractive flexible covers. Pasted back to back it makes indestructible pages for a childs picture book in which the leaves may be garnished with pictures yourself collect. For paspartout it is better than strips for the entire back and the overlapping edgings are all in one piece. And, please don't laugh, it is as serviceable and no less antiseptic than the court plaster you used to buy for emergencies to cover cuts and abrasions. Small boxes covered with Photocloth with a blue-print mounted on the blue, a high-key print on the gray, or a rich low-key print on the white make welcome gifts for the hausfrau. If you want an ever ready paster for mailing labels or shipping tags use it that way. A friend finding his dress shirt torn and himself far from home bridged the emergency by mending with white Holliston. But though this is true the use is too uncommon and the need too rare to warrant buying it for such a purpose. I do however label all my boxes and drawers with neatly cut and India Ink inscribed indexes made of photo cloth. My chemical bottles are so labelled and varnished with Duco Clear.

Spoiled prints may be pen and ink drawn as well as perfect ones and if a waterproof India ink be used the silver image may be bleached out leaving the pen drawing. This may be photographed and innumerable synthetic etchings printed from the so produced negative. Bleach in the following:

A. Copper sulphate (blue stone)	5	drachms
Water	3½	ounces
B. Potassium bromide	5	drachms
Water	3½	ounces
C. Potassium bichromate	3½	ounces

Dissolve in three or four ounces of water and keep adding water till all is dissolved. The idea being to get a saturated solution.

To use take 3 parts of A and B and add 1 part of C. To this mixture add Hydrochloric acid in the proportion of 2 minims to every 7 ounces and dilute the whole with 3 or 4 parts of water. When the image is thoroughly out wash and fix in hypo till the last traces of the silver are removed. Wash and dry.

You now have the pen and ink drawing on perfectly clear paper. Photograph this on a process plate or film and develop in the following:

A. Hydroquinon	1½	ounces
Sodium sulphite (anhydrous)	1	ounce
Sulphuric acid	60	minims
Water	32	ounces
B. Sodium carbonate (anhydrous)	1	ounce
Potassium carbonate	3	ounce
Potassium bromide	120	grains
Sodium sulphite (anhydrous)	3	ounces
Water	32	ounces

To use take equal quantities of A and B and develop for from 6 to 10 minutes. If the clear parts of the negative show slight fog a moment in the Farmer's reducer will clear it.

The foregoing can be utilized in making very beautiful holiday cards.

A modification of the Farmer method given herewith will be found to insure better results and eliminate danger of over-reduction. Make a one in five solution of hypo and add to this a little at a time a ten per cent solution of potassium ferricyanide till it is faintly tinted with the characteristic yellow. The yellower you make the tint the more aggressive will the solution work. I prefer working with a weak solution and dip and wash, dip again and wash again, till the desired result is obtained.

Deckle edging in quantities may easily be achieved by jogging

a number of prints to a common edge, clamping between two thin boards and then rasping with a horse-shoer's rasp or a carborundum tile stone of proper coarseness. As each edge is roughened to stimulate deckle, and before removing the clamps, if you pass a brush charged with sepia water color or rub over the rough edges with a like color photo oil paint, you will have charred bordered prints. Any color preferred may be substituted. If you want to gild or silver the borders use photo oil paint yellow for the gold and the white for silver. Rub well into the paper and dust with the appropriate metal powder. Dust with a camel's hair brush and permit to dry.

Driftwood flames for the winter fireplace may not be photographic but the home-loving amateur and the prosperous professional who has an open hearth in his operating room will welcome this. Crush ordinary blue-stone, which is variously known as copper sulphate, blue vitriol and battery salt, till it is just short of being a coarse powder. To a pound of this add enough wood alcohol to render it slightly moist throughout and then gently stir in a half ounce of chlorate potassium. The mixture is not explosive but we prefer to handle any potassium chlorate mixture with some care. This product should be put in a glass jar. To use, rub it on the logs or place a teaspoonful here and there on the topwood before lighting the fire. The flame will be beautifully tinted with blues and greens and modified yellows as the natural yellow of the burning wood affects the tint of the copper. Redfire may be produced by using strontium nitrate instead of copper salt. Use the mixture very sparingly—no more than a dab here and there—for it gives a flame as intense as flashlight powder.

A trick for amateur home portraitists will be welcomed now that the dilletanti have essayed to tread where angels fear to follow. If you must use panchromatic emulsions in your play, try putting a sheet of amber gelatine such as is used in theatrical floodlights for subjects with high coloring or red hair, or freckles, and a steel-violet gelatine sheet for deeply wrinkled persons. This does not mean dark tints but just deeply enough colored to affect the light. The exposure will not be lengthened, but, on the contrary, with the amber light, will be slightly shortened.

There are more things that I should like to get off my chest here and now which have helped to make my photographic pastimes pleasanter, but the editor's constant injunction to leave some space for other writers, moves me to stop.

It may be permitted for me to say, however, that none of the foregoing is original. Some emanates from Mr. Blumann's Handbook, some from his department for the amateur, and some from any and every source available. I have just gathered them for you.



Leonard Misonne

OCTOBER

By Bert Leach

The wood-folk
Burn incense
To Pan and
Diana;
There's flame on
The maples,
And smoke on
The far hills.

Like sparks from
A censer
The red leaves
Are flying;
The blithe wind
Is whirling
Them over
The hollow.

The wild geese
Are flying
Away to
The northward;
The loud crows
Are clamoring,
The blue jays
Are screaming.

The red squirrels
And chipmunks
Are hustling
To gather
From oak trees
And hickories
Their nuts for
The winter.

A few pale
Late asters
Still nod by
The stream side;
Like coral
The dogwood's
Red berries
Are gleaming.

October
Is here with
An anthem
Of color;
O gorgeous,
O splendid,
O reverent
October.

Why Should Style In Pictures Change

By Ira W. Martin

Illustrated by the Author

Mr. Martin is President of the Pictorial Photographers of America. He is a member of that body of discriminating artists because he is an artist and he is at the head of the group as chosen by the membership for his activities in behalf of and his keen sympathy with art and especially the photographic expression of its phases. What he says is therefore to be read with close attention and a retentive mind. S.B.

One might say why should style in anything change. As a matter of fact styles do not change except in response to a changed attitude of mind which has been caused by a changed mode of living and thinking. For centuries, the Old World moved at such a staid and fixed pace that it took a hundred, five hundred or a thousand years to effect enough change in the way of living to alter the cut of clothing or the taste in art. For example, what change did China experience during any period of a thousand years, or Britany in the past five hundred? When a people stand still their art does likewise and when they move their art moves. At the time Van Eyck and Memlinc (1430-1494) painted their serious countrymen and Madonna and Child pictures in a most beautiful and exacting style, life in the Netherlands was hard and exacting. Then came the prosperity of a shipping and trading epoch, which fattened the people and their purses. This condition produced men like Rembrandt and Rubens (1577-1640). The latter painted to suit the fancy of his people, who by that time were fat and lavish, living in the lap of luxury, bejeweled, feasting and drinking. History records many such changes.

The modern trend in art of today, started nearly two generations ago in France, where men like Bouguereau (1825-1905) were s e t t i ng the style. Sweet, misty ladies portraying "Evening," "Spring," wood nymphs, mermaids and other intangible things until Cezanne (1839-1906), Picasso, Renoir, Monet, Millet, Gauguin and the rest of that now famous group of "Moderns" got so fed up on these sweet, sentimental things that they went "hog wild." They don't seem so wild now, except when a fine example of their work goes up for sale—then the price goes wild. At one of New York's leading art establishments, there is a Renoir for sale. The price is an even quarter million, and they will get it. Such is the recognition of these moderns, and the work of our contemporary moderns can be found in practically every art gallery.

Some thirty years ago the influence of these moderns was beginning to be felt in pictorial photography. The impressionism of Monet and Renoir brought about the soft focus effects; Cezanne the interest in pattern and Pecasso the cubistic effects. At that time,



Marian, wife of Thomas Portinari
Hans Hemline, 1430-1494

Alfred Steiglitz was introducing these French moderns to this country and carrying on that now famous group, the Photo Secessionists. Clarence H. White, a small town grocery clerk in Ohio, was making some of the finest works of his career and Mrs. Kasebier was at her best. The work of these masters was in harmony with the work of American Painters of the time, such as Blakelock, Twachtman and J. Francis Murphy, and the late work of Inness. At that time the work of all these photographers and painters was not understood and they were the radicals of that day.

But this impressionistic way of thinking was due to change to a realistic frame of mind within fifteen or twenty years, because America was at the threshold of the most remarkable quarter of a

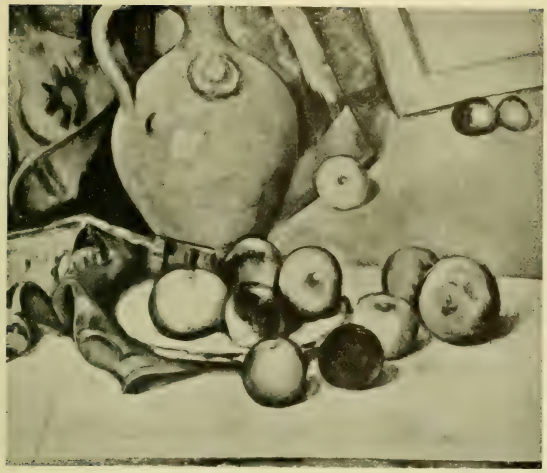


Bacchanal

Peter Paul Rubens 1577-1640

century history has ever known. The automobile was to set the pace during these twenty-five years, and speed was to be the watchword. The horse and bicycle became too slow. The speed limit for cars rose from ten miles an hour to thirty-five, forty and no limit at all in some places. The waltz was too slow. The two-step gave way to the rag, fox-trot and jazz. By the time the World War began Mr. Steiglitz had forgotten the past and was thinking more in terms of realistic things with a significance. His most beautiful publication, Camera Work, had recorded the best work done up to this time and the volumes of that publication stand as a monument to the masters of that renaissance of Pictorial photography.

By this time everybody had a car and drove a hundred miles or more at a breathless pace on every Sunday and holiday. Life was on wheels, and giving way to more machinery and more speed. Even the hired man on the farm (if one could be found) milked the cows with a machine and drove fifty miles to the city on Saturday night. This was not the day of sentimental dreams. How could one catch even a fleeting glance or pause to think of peaceful landscapes with cud-chewing cows, under such a condition? Life was getting impatient. It got fed up quickly with everything and demanded changes in rapid succession. It was becoming a very precise, definite, dynamic, moving age, and naturally pictorial photography felt and expressed this trend and changing condition.



Still Life
Paul Cezanne 1839-1906

In 1920 the first volume of Pictorial Photography in America recorded the work done in America since Camera Work's last issue. In this Volume I, we find much of the early impressionistic influence, but we also find that ten per cent of the pictures sound a new note, i. e., design or appreciation for shapes and pattern. The real radicals, in this book, were Edward Weston, Bernard S. Horne and Edward R. Dickson. Well do I remember the "panning" those unusual pictures got and now at the end of only ten years how usual they seem. It is some of the other pictures in that book that look unusual now.

Five years later, I happened to be on the jury for Volume IV of the same publication and distinctly remember that we reproduced the only old-style landscape that was submitted, plate seventeen. Here at the end of only five years we find less than ten per cent of the pictures are of the soft treatment and they are for most part rather solid. The subject interest has changed. We find factory chimneys, an industrial plant, a freight boat in a smoky slip, a smoking city seen from a skyscraper, architectural distortion, studied pattern and pattern as found in nature, unsual viewpoints and as a



The Farm-boy's Punishment
Ira W. Martin



Lightning Conquered
Ira W. Martin



Up, In No Time
Ira W. Martin



Built Upon Rock
Ira W. Martin



Abstract Design
Ira W. Martin

whole a more definite type of picture both in technique and subject. But few landscapes and portraits were submitted for this book.

Last year the New York Salon supplied the prints of Volume V which represents the fifty-two prints having received the highest scores according to the ballots of the seven judges. Among the prints submitted, the cubistic picture was absent and those of pure pattern were very scarce, but portraits and character studies were plentiful. In looking over the pictures reproduced in this Volume V, of Pictorial Photography in America, we notice a distinct change from the one to four years previous. The true artist is sensitive to his surroundings, and here we find our life realistically seen; beautiful textures, commonplace subjects portrayed in unusual and interesting ways, steel structures, dynamic compositions, strong character studies vitally seen, human interest, significant shapes and forms—all done with the precise, direct reality of the age in which we now live.

American life is moving and changing—we must expect our arts to respond.

Technique

By Thomas Southworth

A photographer in a distant city, whom I was visiting, turned around in his swivel chair, and, facing me, said: "Tom, what do you think of this. A few months ago, Mrs. ———— (naming his Home-Portrait operator) made a home-sitting of a child of a wealthy family. For one reason or another, I never saw a more rotten bunch of negatives than she got. They were badly undertimed, the kid moved in all of 'em and they were not well treated in the dark room. Mrs. ———— and I talked it over and almost decided not to even proof them. We did, however, and the mother insisted on ordering from one of them. We made the pictures and hoped they would be turned down. Were they? The mother 'raved' about them. This morning I made the second sitting of children of equal prominence who were brought in because of 'those lovely pictures I made of Mrs. So-and-So's little girl.' "

Every experienced photographer has at some time or other in his career encountered similar occasions, and has probably, cynically, turned toward himself and said: "What's the use?" And how (sweetly?) it falls on the ears of a "finished" photographer to hear that oft-repeated expression: "The best picture I ever had was a kodak picture."

These and other jolts we sometimes get indicate clearly and positively that the public appraise a picture NOT on its technical showing, but to the degree that it pleasantly reminds them of the original; a quality we are in the habit of referring to as PERSONALITY.

I have written a short story for Camera Craft on the latter subject which will go in the mails along with this one. For this reason, I shall try to keep off that subject here, and try to hold myself to the text I have selected—Technique.

What is Technique? One lexicographer puts it as "the method of rendering details in the performance of any art or of any process involving special knowledge or skill." Another definition might be coined, for special application to Portrait Photography, which might sound something like this: "Technique is the 'know how' in picture making; taking the middle position—in importance—of the three ingredients which are essential to the building of a successful business—PERSONALITY, TECHNIQUE, SALESMANSHIP."

There is one thing I deplore about professional photography, as it applies to the portrait man. Unlike everything else manufactured for the public, the public is less informed—has less knowledge—of

the influence of our Technique than, seems to me, anything else. The automobile manufacturer doesn't seem to go on the theory that prospects and buyers of his car have no business knowing anything about his motor and why it thus performs.

The man who makes a better roofing material or a better brake-lining withholds not a single detail of why this is so, from his public; then, why this seeming "modesty" on the part of the photographer?

A very few of the more aggressive photographers sometimes adopt a business slogan. Few of such have any "kick." One nationally known photographer of a former era, said of his pictures: "Every picture a work of Art." Another one in New York, "Different" photography. Another one, "This is the thing I was born to do," and so forth and thus. These appeals, to me, are rather insipid. They have no "kick," no appeal. They may be calculated to, but they fail to disturb the equanimity of the mind.

I want to see the day come—the sooner the better—when the public will know, if not as much as they in a few years have learned about what's what in an automobile and the motors which run them, at least SOMETHING more than they now do about photography, and as photographers alone can bring this to pass, I move that we begin.

I have anticipated the usual criticism of criticism, "What have you to offer that's better." I offer my pamphlet advertisement of The Brown Studio, which goes forth to Camera Craft with this story. I offer no apologies for this story by this imaginary studio. I have offered it merely as an outline of an idea for some more capable brain to dress up, enlarge upon, or contract, and I delegate to any professional photographer the right to do this and put it to work in his own business, PROVIDED he can meet the Brown Studio specifications.

And now that I have shot my tangent, I'll try to stay within the lines circumscribed by my text.

We were talking about Technique. Proof has been offered that it is a quality of importance in Photographic Portraiture secondary only to that of securing NOT the photographer's but the sitter's Personality in our photographs.

I believe it serves a better purpose, when posing as a teacher, to put but one idea over, and put it over so strong that it will stick, rather than to vaguely touch upon many. For that reason I shall endeavor to limit myself to as near as possible just one phase of our Technique, I name it "The Third Dimension."

What do we undertake to do when a sitter presents himself for a sitting? We undertake to make an image, by photographic means. Not an image of gold, having three dimensions, such as the Israelites made of a serpent; but an image of silver particles, spread over a

large flat surface, a surface which is limited to being influenced in but two dimensional directions: width and height.

We therefore know, before we commence, that we must very shortly give up one of the dimensions of that which we are about to image—if I may use a noun as a verb. If we make no effort to find a substitute for this lost dimension, we secure a "map" of this three-dimensional object on our negative material. (Without intention of being sarcastic, this is exactly what the majority of photographers make.) If we do make such an effort, of what must it be, and how can we make and apply it? We can do this alone with Light-Light, under proper control. By playing Light in varying intensities over the various surfaces of the dimension of our subject we have to give up when we make our photographic image, it is quite possible to make a very satisfactory substitute or imitation of the one we lose. The nearest thing I have ever seen to total absence of this very desirable quality in a photograph, was a picture I recently saw of a large group covering a large stage. The photographer—evidently at great distance—illuminated this group with but one single concentrated Flashlight from a point which must have been mighty close to that of the lens with which the picture was made. The timing was good enough, so was the developing and printing, but that was the flattest picture I have ever seen. Ordinarily, it would be difficult to withhold from our photographs all evidence of the third dimension, of objects having that dimensional number, even though the photographer might have no knowledge whatever, on that subject. Eventually, this same photographer, we hope, will discover that this power of reproducing a lost dimension with light is susceptible of a high degree of cultivation. We frequently hear the remark: "It's a speaking likeness." Ten to one the photographer has mastered the control of Light. He has played it around his three-dimension sitter in such a manner that whilst everyone knows the picture under inspection has but two possible dimensions and can portray no more, there actually seems to be that third (lost) dimension lurking throughout the picture. Limiting the observation to the matter of Technique, and nothing else, this is the most outstanding difference in photographic portraits. The public knows little about it. Most photographers know little more. Let's try to make a "three dimensional" photograph.

We enter the camera room. The sitter is ready. We first determine what the size of our light should be. We are centering our attention on the head of our sitter—a sphere of about eight-inch diameter, with many irregularities. If this sphere was a perfectly regular one, minus prominences and depressions, our problem would be quite simple. We would use a source of light probably no greater than the size of a silver dollar. The shadows cast, by a light of so

small a source on a sphere so large, would be quite heavy. We might be able to see detail in these shadows but probably our negative material would not, because it does not have the capacity for seeing so great a scale of light tones as does the eye. We therefore throw a gentle flood of quite soft light into these shadows to such a degree only that, by experience, we have learned to be correct to bring the extremes of light and shadow within the capacity of our negative material to register. Not alone that, if our later printing medium is incapable of receiving and holding up the range of light tones our negative material possesses, we must further reduce, or draw in, our range of light tones, either by throwing in a higher volume of light in the shadows or decreasing or rather, subduing the intensity of the light with which the sphere is chiefly lighted. Obviously, both accomplish the same purpose, although the latter involves longer exposure.

In former years some teachers would add that a third course was open; and that we might do neither of these two things; that we would get a satisfactory result by longer exposure for the darker shadows. This theory is just about dead, I'm happy to say. It never was true. A principle which deliberately permitted the over-exposure of the high-light to permit registration of the shadow detail was and always has been wrong. If there was nothing else could be done, it was a fair palliative, but should never have been offered as a correct procedure.

Our sphere—the human head—having many interesting prominences and depressions, cannot therefore be treated in the simple manner just described. We have eyes, a nose, cheeks, a mouth, a forehead, a chin, and hair, all of which must be represented in the most pleasing manner possible. This must not be taken to mean EQUAL representation, but must be taken to mean a representation in proportion to the importance we attach to them. Most people like the ears to either be hidden or in heavy shadow. The eyes, "the windows of the soul," as the poets put it, are usually accorded first consideration. Probably the next in importance is the mouth, although whilst the mouth is more important than the eyes as a vehicle of expression—the eyes having almost nothing to do with it—the mouth is but a minor prominence and largely takes care of itself.

The question has been frequently asked: "What size light should one use?" It all depends. And tastes differ. We are now undertaking to make a lighting of a head, we want to do that in a manner that will give us the highest possible feeling of all three of its dimensions. Our sole concern is the finding of something we can have which will substitute, as it were, for the dimension we know we must lose. We have found, from long practice, that the most pleasing and effective illumination is one which falls on the face from a double 45 degree

angle. We all know what that is. We have adopted a light source of an area no greater than one which will just get around on the shadow side of the face, light the cheek, the shadow eye, so that the latter has a reflex, matching the one on the light side, the nose shadow running towards but a little above the corner of the mouth, but not extending to it. This light source may be no more than two or three feet square, or even less. If it is intensive, it must be subdued. Our next step is to bring up an auxiliary illumination to "balance" the shadow. For what purpose? So that we will have a full registration on our film or plate of what we see. As we look at the sitter, even though with but one eye, we see all the detail our sitter's face and head presents, but we know, from experience, that our negative material can't see as wide a range of light tones, even were such negative material sensitive to color impressions in the same scale as our eyes. Our task is to learn what the capacity of our negative material is and we must be certain to bring our light tones within the limits of that capacity. We also have to bear in mind the capacity of our latter printing medium.

From what source should this secondary, or balancing light come? As near as possible that of the viewpoint of the lens. That which the lens sees is that which is photographed; not from where the photographer may be standing. There may be shadows that need illumination from the lens' viewpoint which are not visible from other positions. We are living in an age when photographers are learning that "taking care" of shadows at the retouching desk is obsolete. Some photographers would appear to think that their customers are not getting what they pay for unless he, the photographer, has spent a lot of time at the retouching desk loading pencil in under-illuminated shadows. 'Pon my soul, I believe some actually think that no thought need be given the matter of shadows until the negative reaches the retouching desk.

If we make our exposure now, of a duration our experience and knowledge of our negative material and strength of our light has taught us to be correct, we have already "balanced" our light so that whatever that exposure may be, the shadows and highlights will be SIMULTANEOUSLY correctly exposed; our Light is just sufficiently large to nicely illuminate the face and head without "flooding" it, we have used a lens of ample focal length so that our one-eyed camera has been placed at a distance which permits it to see somewhat around our sitter's face and head so as to register the lower tones of light reflected from the receding parts of the face and head; we are well on the way toward making a negative having the highest possible order of that quality which we have called "the third dimension." If we follow this with correct development which is another way of saying "maintaining the same separations in our

negative in the same intensity as those we arranged in the camera room, we have still further neared our goal. Our printing medium must, of course, be one selected for its capacity to "hold up" this range of light tones without either end of the light scale having to suffer. We now should have a print which possesses in a very high degree a substitute for that third dimension of our subject we had to leave behind secured by means of controlled light.

I am submitting a photograph of two children. It's just a simple little two-figure group. I probably would not have made this selection but for the fact that an Artist—Portrait Painter—of established ability, dropped in on me recently, and remarked that an 11″x14″ print from this negative which was laying around possessed about as high a degree of "the third dimension" he had ever seen in a photograph. I hope nothing of this quality is lost in the reproduction. That "third dimension" in this illustration of a lady in full figure has been materially enhanced with two rear "atmosphere" illuminators for which multiple mirrors reflecting the frontal source, were used.

In connection with what I have written, I suggest the reading of a short story in "Studio Light" of July this year. The caption is "Demonstrations in Lighting." It's worthy of several readings, to make certain nothing is missed. I make this suggestion because of its having a very intimate bearing on my theme. No earnest portrait photographer can fail to be materially benefited by it.

BABLYON

Verne Bright

The harps sang on in Babylon
Of Princes in the south,
Of golden girls with hearts of dream,
And lovers mouth to mouth.

And at the gates of Babylon
The camel men paid toll,
And the lust of soldiers home from war
Was wine in a silver bowl.

Now they are dust in Babylon—
Three thousand years have blown
Along the streets of shifting sand,
Between the towers of stone.

And harps hung up in Babylon
Sing to an alien sky—
Above the broken tombs of kings
Old echoes wail and die.



TEMPERAMENTAL LANDSCAPES

By Preston Kendall
Illustrated by the Author

A rugged, tree-crested hill with urban vistas stretching from its base always has fascinated my camera eye; but many times, after tantalizing me with hope, it has remained just another hill with a city at its feet.

I recall, among others I wish to forget, Regicide Hill in New Haven, Conn. As a motion picture director I had need of that hill—and with a tie-up with the city. For days I tried to make the darned thing pose. At last the truth dawned and I gave it up. At no hour was there a compensating *mood* between the two.

Telegraph Hill stands in a class directly opposite to these. It is always kindly—versatile. At all hours of day or night, from a thousand angles, it drops into the desired pose and says, "Go ahead. Shoot! Lord knows I ought to be used to it by this time!" And so tolerant has it become that even an old No. 1 kodak—with not so much as a tripod to its name—brought no protest when the accompanying "shot" was fired.





Medal Print
Advanced Class
N. Matsumoto

ADVANCED COMPETITION

October, 1930

P. J. Arnold
O. Atwood
F. J. Banning
P. Christofer
F. E. Crum
Dr. P. M. Doughty
Miss Josie Dunne
S. K. Ebata
H. Evansmith
Adolph Franzen
H. Goff
K. Harada
Harold Inman
Mrs. J. F. Jones
H. Y. Hara
Hiromu Kira
K. Kojimoto
Miss A. R. Lavenson
N. Matsumoto
Torfinn Michaelsen
John C. Moddijonge
T. Nohira
Dr. M. A. Obremski
F. A. Reager
Narcisso Reyes
F. Y. Sato
Dr. Max Thorek
W. A. Watson
Dr. M. O. Wetsch
I. Yoshihara
Otto Von Zacheris





OCTOBER ADVANCED





SECOND: *F. Y. Sato.*

THIRD: *I. Yoshihara.*

FOURTH: *T. Nohira.*

FIFTH: *H. Evansmith.*



Medal Print
Amateur Class
M. J. Brewster

AMATEUR COMPETITION
October, 1930

Henry Ackerman
Carmine Albanese
J. M. Bannerjee
D. Beronio
A. R. Bletsch
M. J. Brewster
F. M. Chandler
Carl Demaree
Miss L. Deming
Dr. Harold Edmonds
Dr. Irving B. Ellis
William H. Finch
Mrs. Tsune Fusaki
J. L. de la Garza
Miss M. B. Grow
J. M. Harlan
Lionel Heymann
J. K. Hodges
Miss L. Illings
H. E. Jacob
Miss T. R. Kent
J. F. Leggett
J. W. MacBride
P. W. Macfarlane





OCTOBER AMATEUR





SECOND: *J. W. MacBride*

THIRD: *Roderic Pearson.*

FOURTH: *S. Yamane.*

FIFTH: *Mrs. C. B. Retter*

C. P. Martin
C. W. McLaughlin
A. E. Moebs
O. Neinsen
Mrs. P. Nott
Leo M. Oestreicher
Roderick Pearson
Roy L. Pepperburg
Mrs. C. B. Retter
Ralph Rex
Kenneth W. Root
Carlos J. M. de Sousa
E. C. Stuart
Yoneo Usami
Dr. Josef Vandelin
V. F. G. Wieberg
A. Wright
S. Yamane



Photographic Organizations

This is to refer to the amateur clubs, groups, associations, and aggregate of clubs, which are united for the greater enjoyment of photography through the betterment of photography. The group composed of a few kindred souls who get together to look at one another's pictures, talk them over, help to make them better, and plan hikes and expeditions for picture making. The local club which offers facilities to those who have no dark rooms or equipment, which through fellowship establishes a spirit that makes for better humanity, which by exhibitions offers incentives. The Pictorial Salon organization that is so grand and mighty and for a tremendous amount of hard work, an inestimable amount of good done, and no thanks, considers itself amply repaid by the feeling of aristocracy self conferred. The Association of Camera Clubs that makes for more clubs, better clubs, more photography and better photographs. The Pictorialists of America which functions similarly in the higher strata of heaven. These are all to be accepted seriously. All to be praised in place and degree. All to be strenghtened by support and cooperation.

To the blase one can but state that the mental liver needs purging. To the pessimistically inclined we voice a warning. What might happen to amateur photography and to your pleasure in it if all the above societies went out of existence? Where would you send your prints? What would you do with your pictures after your friends were stocked up? Who could be found to help you or better, whom could you find to help?

I have been accused of too persistently dwelling on the sentimental side of organizations. The professionals have so stated. I am solemnly dedicated to the cause of the humanities. Dollars mean nothing to us but inasmuch as they buy things influencing our comforts, senses, emotions, or welfare. Hoarded or earned in barrel lots the coins are trash. They begin to have a value when they become humanized. Pictures are pieces of paper until an appreciative soul or souls help us to enjoy them. Full many a gem, and so forth is fine poetry but a gem is a stone and the unseen blushing flower is only a flower. You and I are human beings and humanity has an all pervading spirit that ties us, envelopes us, into a gregarious kind.

Photographic organizations are not planned, they spring into existence at the urge of great need. They are not to be estimated by material gains of any sort. When you analyze the essence of poetry it becomes prose. When you touch the bubble it bursts. When you measure the best things in life by the materialist's yardstick they become merchandise. Your Camera Club should be dear to you. Your organizations should be fostered. Your companions in photography are essential to your photographic pleasure. Know this and act accordingly.

Where and How We Stand

There are two diametrically opposed views of our character, our objectives, and our attitude. Neither are quite right, and in fact, one is all wrong, for those who like us attribute too much soul to our efforts and those who dislike us would deny us any soul whatever.

For instance, our enthusiasm is acclaimed a wonderful thing by some and only commercial bunk by others. It is not wonderful or even uncommon, for in the photographic world thousands are equally enthusiastic who are equally disinterested. Our enthusiasm is none the less genuine for being editor of a photographic magazine. On the contrary that position was accepted and is the happiness of our life because we love photography and the better sort of photographers.

Our deep interest in the Pictorialists groups, in the P. P. A., in those clubs that function, in the wonderful association of clubs named the Associated Camera Clubs of Americ a, is as real as any emotion a man can experience. Let the reader measure his own feelings toward photography and find a reason why this writer may not be equally fired and equally intense.

In furthering the interests of photographic individuals and groups certain benefits revert to Camera Craft. It were sad were this not so for by the strength we gain we are more powerful in doing the cause good. But finding the publication devoted to a purpose and maintaining that purpose was only the continuance of a policy. It has been our privilege and pleasure to dedicate all that an individual can dedicate of

That we have been allowed so active a part and strive to make much of the circumstance calls for no gratitude. It is no more nor less than others are doing. It certainly justifies no cynical doubts, sneers, or suspicions for after all the text of our magazine sells the magazine. The reading matter must be good to get across. We personally are but a tiny part of the Camera Craft.

Thus, separating the person from the institution, you will arrive at the just conclusion that you and we are working together. That you are no better in that respect than we nor we than you. That, conclusively, the thing for which we work is greater than any of us, either of us, and all of us put together.

To the men and bodies of men who would raise the standard of the art which gives us so much joy we say "Do not only permit us to help, do not only invite us to help, but make us help. Tell when and how and form your judgments from the results."

A WOMAN IN HER GARDEN

Sigismund Blumann

The red rose is for youth and love
The blue forget-me-nots take breath
From angels in the heaven above.
The white rose is for death.

It is summer and she idly stands
Amongst her flowers in the sun.
The leaves nod to her in the breeze
And the blossoms look into her face.
Gray of hair and in a pensive mood
She hardly knows her little friends
Nor sees them with her inward look.

The years seem lightly to have touched
Her face, and with a gentle hand.
Time, standing still, now contemplates
What next to do and stays
His ruthless scythe.
It is July:
Midsummer in the garden here,
As in her mild, sweet womanhood.

What know we of the dreams?
What care we of the heart
That rythmic beats the measures of
The old, forgotten tunes?
We cannot see the pictures come
From out the distant past
That these, so pensive eyes can see
But flowers with a prescience rare
Can understand and look beyond.

A bird starts up from some near bush,
And startles her to wakefulness.
Back from the Time That Was
Into the Present, Now, Today,
She knows it is July,
That warmly shines a summer sun,
And flowers bow and smile to her.

Life is not only yesteryears.
Life is not just todays.
Her dower is eternity and all
That it can mean and bring.

The red rose is for youth and love.
The blue forget-me-nots take breath
From angels in the heaven above.
The white rose is for death.



Cine Technique

There are certain terms which you had better understand at the start. Close-ups are pictures taken at such a distance to the subject or with a long focus lens which appear on the screen as close to you, who view them. If it be a face, the image fills the screen and seems almost in contact with the beholder. The movie star in an exaggerated close-up seems near enough to taste the lipstick. Semi-close-ups, medium shots, and long shots explain themselves. The long shot, may be taken from a distance or with a short-focus lens. They show more territory, take in more and carry the eye into perspectives.

These things are not to be accepted casually and passed. You are to apply reasoning and taste in your practice through understanding what they are and what they are for. A long shot of an interior can make a palace salon of a rather small scene properly selected, or it can give ridiculous dimensions to a garret closet by extending its dimensions. A landscape close-up will make a tree hide a mountain or a tiny ingenue crowd out the mob. In a word, close-ups and long shots and their intermediaries are to be used understandingly.

In professional practice the close-up is used to punctuate the run of the reel, to accent emotions, to introduce individual actors, and so forth. Medium and long shots carry the picture-story and convey local color. In detail a close-up should be limited to the head and shoulders of the person and must be critically focussed. Semi-close-ups may take in three-quarters of the subject and show some environment, which should not, however, catch the eye and distract it. Medium shots are of the figure full length and may include groups. What you do with long shots depends on the needs of the picture you are projecting, on your judgment and good taste and the powers that move an amateur to inexplicable things.

There are two extremes in footage: Too much and too little. Don't tax the patience of your audience with too many feet of any one action and above all do not be too Scotch and make the scenes jump from place to place and from incident to incident before the eye has taken in any one of them or the mind been able to jump with the showing. Keep your head while the camera is whirring, for you should cultivate the faculty of visualizing how the things that are transpiring in front of the lens will look on the screen.

Make up your mind that a fifty-foot length of film can cover only a certain amount of action. Practice and experience will teach you if you keep the mind alert and open to the lessons, how much of certain action can be prolonged and which should be briefly sketched. Make a resolve not to plump all the action into the first five minutes, but work up to a climax and be generous in supplying the obvious for pictures may tell the story but they do not necessarily produce the understanding audience. Besides, we are none of us inclined to exert the mind in digging up intentions and meanings from their burial in tons of meaningless gestures and facial expressions. Without disparagement or discouragement let me stress the fact that your amateur movie actor is hardly the equal of the professional mannikin who is trained to mind orders delivered through the megaphone, and perhaps, you are hardly as competent to get your orders across as well as the professional director. Therefore, allow for circumstances and conditions and be explicit and fairly obvious—not inane—and supply in the naive and gracious what you may lack or find lacking in the dramatic. In time you will perfect yourself and your group will master the tricks of the motion picture stage.

In actual time a scene should not exceed ten seconds. This will use up approximately four feet. If you are not good at

measuring time watch the footage indicator on your camera and resolve to average four feet to a scene. Of course, I am speaking of the sixteen film. Standard width would take at least twelve feet to carry the same action. Explanatory and introductory close-ups should seldom take more than a foot or two of film.

Moving objects should be taken from a respectable distance and at an acute angle. In other words, get rapid motion coming or going, never crossing the front of the lens. This will save time and footage otherwise wasted. It is proper to remind you here that no matter what aperture you use the speed of the shutter remains the same unless you are making slow-motion, of which more later—or rapid motion. Your exposure is, therefore, predetermined and you must stop moving objects by tactics rather than device.

Panoramming is the bane of cine workers with good taste. Avoid it as you would contagion, but if you must panoram, do so slowly and keep the camera moving on a plane. You can, with careless moving, make the landscape heave like a stormy sea and that, you know, is not according to Hoyle.

The lighting of outdoor pictures is subject to about the same rules as in the use of a still camera. The safest way for the novice is to keep the sun in back and to one side. Expressed differently, when you directly face the subject, your shadow should slant diagonally in front to right or left about 60 to 90 degrees. Beware of dense shadows, especially on the faces, and provide yourself with large sheets of white cardboard mounted with sticks which you can use as reflectors. Shine them up into the hollows of cheeks and eye sockets by the proper slant and beware of dazzling the actors into squinting. It doesn't take that much reflected light to counteract shadows. In fact, too much secondary lighting may make flat and lifeless pictures. Again, practice is to be recommended. Do things. Take chances. But to justify a use of film that should otherwise be wanton waste, know what you are doing and connect the results with what you have done. Then apply good sense. You can be your own best teacher or you can blunder persistently so that the greatest adept can teach you nothing. Ability is not handed out in chunks. It lies within yourself. You have a camera, lens, film. The developing will be done for you. The crank turns automatically. The exposure is predetermined. What do you propose to bring to the use of all this if it be not some sense and judgment. Practice consciously and learn. Shoot any old how and waste. You may say that the fun is in doing, not studying, but I assure you the real fun is in succeeding. The fun is worth the little trouble.

Why the Cine Kodak Is Popular

When the inexperienced essay photography they look for a camera that needs no greater knowledge than aiming, pressing a trigger, and having the film developed. Cine photography is comparatively a new branch of amateur photography. Seventy-five per cent of the buyers of Cine cameras are novices and they want a motion picture machine that calls for no greater skill than the Brownie does for stills. With this in mind, the Cine Kodak was developed to so perfect a state that a child can operate it or a professional make it serve his purpose. The B and BB models seemed to satisfy all demands. Kodacolor was at the owner's command with such models. But a complete line had to be evolved which should not only satisfy but cover various needs as they might arise, and meet with the purchasing ability of persons of various means. The K and M models followed.

There is no gainsaying that many wonderful movie cameras are on the market and it is pleasant to be able to say that the makers are reliable and conscientious in regard to quality, efficiency and price. Some prefer one make and some another. The popularity of the Cine Kodak is based on its shape, which is like a compact box camera, and its simplicity. Then, too, the Kodacolor has stimulated the demand in that kodaks have been connected with that means of making colored projection possible. Other producers are now licensed to equip their instruments to use the Kodacolor filters and films and the time is not distant when every motion picture camera will be expected to offer the same possibility.

Association News

CHARLES AYLETT, 96 Yonge St., Toronto, Ont., Can., *President*
D. D. SPELLMAN, 4838 Woodward, Detroit, Mich., *1st Vice-President*
GEORGE D. STAFFORD, Chicago, Illinois, *2nd Vice-President*
HARRY BALDWIN, Fort Dodge, Iowa, *Asst. to Second Vice-President*
J. W. SCOTT, 205 W. Fayette St., Baltimore, Md., *Treasurer*
DON V. CHAPMAN, 2258 Euclid Ave., Cleveland, O., *General Secretary*
DON V. CHAPMAN, Cleveland, Ohio, *Membership Secretary*
W. E. DOBBS, Buick Motor Co., Flint, Mich., *Chairman Com. Section*
JAMES M. CAUFIELD, Louisville, Ky., *Vice Chairman, Com. Div.*
NELSON L. BULKLEY, 855 W. 5th Ave., Columbus, Ohio
Chairman N. P. E. C.

Nation-Wide Survey

Last year, professional photographers in the United States and Canada did nearly a quarter of a billion dollars worth of business. Two hundred and thirty-six million, to be exact—the more remarkable because this figure does not include the annual volume of business of firms with chain studios.

Following this important fact comes an army of militant and bristling facts in the report of the recent nation-wide survey of the photographic profession, as announced at the Annual Banquet during the Golden Anniversary Convention by Marvin S. Knight, Vice-President of Erwin, Wasey and Company, the research counsel of the Photographers' Association of America.

The survey has given the Photographers' Association of America a marvelous background upon which to build its future plans. The exact opinions and wishes of hundreds of photographers regarding the new Association program, for instance, are definitely known and will be followed. There is to be no guess work.

The Association is planning to help photographers individually and collectively upon a sound, business-like basis.

The survey was accomplished by Erwin, Wasey and Company under the supervision of Don V. Chapman, Secretary of the Association. The routes taken by the trained investigators were planned by Mr. Knight and J. W. Millard. Mr. Millard, Research Chief at Erwin, Wasey and Company, was formerly Chief of the Domestic Distribution Division of the Department of Commerce under Herbert Hoover.

The purpose of this survey was succinctly stated by Erwin, Wasey and Company in its report. First of all there was to be a real cross-section of the photographic profession as it exists today in the United States and Canada. It was also decided to go to the photographers themselves for constructive suggestions for the profession.

Realizing that success in any co-operative endeavor depends upon the good-will of everyone, it was also decided to find out exactly what the photographers of the United States and Canada liked or disliked in the Association program of the past three years.

Further, it sought to determine the attitude of the photographers towards the Photographers' Association of America and its proposed activities, as outlined by the investigators to those interviewed.

So, late last April, a group of trained young men and women started forth to interview hundreds of photographers. They visited thirty-five states and four large provinces of Canada—British Columbia Manitoba, Quebec and Ontario.

In each community five different types of studios were called upon. Members and non-members alike were called on, the better to get a more complete and more scientific picture.

During the survey 1,026 questionnaires were received, these being the report from individual studio owners. Of these questionnaires, 991 contained enough information to be tabulated.

The final general report contained information gained from 848 questionnaires. For the special report on Greater New York, 143 questionnaires were used.

Distribution of Sales

Through the survey, and from official sources, it has been found that there are 12,060 studios in the United States and 8

in Canada, making a grand total of 12,884 in the two countries. The total amount of business done by these photographers last year was $236,649,409. The analysis of the entire annual business of those photographers divides the studios into five groups.

In the first group, 2,400 photographers or 20 per cent of the entire profession have yearly sales of from $1,000 to $5,000. The aggregate of sales for this group is $10,633,032, or 4 per cent of the entire annual business done by all photographers.

In the second group, 3,000 photographers, or 25 per cent of the profession, has yearly sales of from $6,000 to $10,000. The total sales of this group yearly are $23,969,220, or 10 per cent of the entire annual photographic business.

The third group shows that 3,120 photographers, or 26 per cent of the profession, have yearly sales of from $11,000 to $20,000. This group as a whole is doing a business of $47,329,932, or 20 per cent of the entire annual photographic business.

The fourth group, composed of 2,760 photographers, or 23 per cent of the profession, has yearly sales of $21,000 to $50,000 apiece. The total yearly sales of this group are $89,380,530, or 39 per cent of the entire annual photographic business.

The fifth, or last group, is composed of 720 photographers, or 6 per cent of the profession, each of whom has sales of over $50,000 yearly. The total sales for this group are $65,336,695, or 27 per cent of the entire annual photographic business.

From the distribution of yearly sales totals, we have been able to draw some rather interesting inferences. We find, for instance, that 51 per cent of the photographers in the United States and Canada have yearly sales ranging from $6,000 to $20,000. Certainly from this fact alone we can get important information about the average sales of the average photographer. Obviously, the members of this profession are quite easily on a par with those of other and much older professions.

From an actual graph of these sales we are able to visualize more quickly what is occurring in the photographic industry. Annual sales can be also roughly divided into three classes. In the first class we find that 45 per cent of all photographers have yearly sales of $1,000 to $10,000, or 14 per cent of the entire annual photographic business; 49 per cent of all photographers have total yearly sales of $10,000 to $50,000, or 59 per cent of the entire annual photographic business; the remaining 6 per cent of the photographers have total yearly sales of over $50,000, or 27 per cent of the entire annual photographic business.

So it is readily evident that approximately one-half of all the photographers do one-seventh of the entire annual photographic business. There are approximately 12,000 studios in the United States and Canada. Therefore, it is certain that 5,400 photographers together gross $34,602,252 yearly, or less than $10,000 apiece.

Interesting also is the fact revealed that one-fifth of all photographers have total yearly sales of less than $6,000. Incidentally the number of photographers in this class is smaller than had been estimated by various authorities.

In the second or middle class we find that one-fourth of all the photographers do six-tenths of the entire annual photographic business. In other words, 5,880 studios gross $136,710,462, or from $10,000 to $50,000 apiece yearly.

The third and last class represents only one-seventeenth of all of the photographers and yet its total yearly sales are one-fourth of the entire annual photographic business. It was found that 720 studios are grossing over $50,000 apiece yearly, making a total of $65,000,000 for this class. The number of studios in this class is much larger than had been supposed.

Types of Studios

The studios were classed as to exterior and interior appearance and also as to the type of clientele.

In analyzing these studios four labels were used: "Excellent, "good," "fair" and "poor." The points given consideration were: Location, arrangement, clientele, size and equipment.

Only the very exceptional were classified as "excellent," which is the reason for the small number appearing under this classification.

141 studios or 17% are classed as "poor."

349 or 41% are classed as "fair."

279 or 33% are classed as "good."

63 or 7% are classed as "excellent."

16 studios or 2% cannot be classified.

From the fact that 33 per cent of the studios were classed as "good" and 41 per cent as "fair," we can gather that photographers realize the advantage of keeping up fine appearances and standards of workmanship. The 7 per cent classed as "excellent" were outstanding studios in their communities.

An interesting and convincing fact crops up in the following statistics. It will be recalled that 7 per cent of the studios were classed as "excellent" while the class doing over $50,000, annually, numbered 6 per cent. The moral is obvious.

The average number of years that 848 photographers have been in business was found to be 24, while the average length of time each studio has been in its present location and under the same ownership is nine years. Here again can be drawn the inference that social stability is one of the landmarks in the photographic profession, but by the same token it is plain that there is a scarcity of young blood in the profession.

Regional Clubs

Of 848 photographers, 301 or one-third are members of a regional association, and 256, or 30 per cent, are members of a local club.

Many of the photographers in communities where local clubs have not been established voiced a desire for such a local association. At the same time many claimed that only an outsider could persuade photographers to get together by co-operating and forming these clubs.

A majority voluntarily expressed the opinion that a representative from the International Association could organize such a club successfully. Most of the photographers interviewed felt the Association, in doing a thing of this sort, would not only be promoting the local clubs for the benefit of photographers, but they liked the idea of the Association being behind them. This being so, action may be looked for as following as promptly as possible.

Master Photo Finishers *of* America

A. J. Cunningham, President 102 Liberty St., Utica, N. Y.
William Burton, Vice-President 216 N. Kirkwood Rd., Kirkwood, Mo.
Fred. B. Fountain, Treasurer 483 Main St., Middletown, Conn.
Guy A. Bingham, Manager Box 1020, Rockford, Ill.

Territorial Vice-Presidents

South-Western States: Albert Hansen, ... 1122 Howard St., San Francisco, Calif.
North-Western States: Edwin Mayer 181 Ella St., Portland, Ore.
Mid-Western States: W. H. Jennish Box 597, Waterloo, Iowa
North-Central States: John H. Seamans 1953 E. 71st St., Chicago, Ill.
South-Central States: John H. Hammond Box 650, Meridian, Miss.
South-Eastern States: Elon C. Robison 488 Central Ave., Petersburgh, Fla.
Great Lakes States: R. J. Wilkinson 125 Michigan Ave., Jackson, Mich.
Dominion of Canada: S. C. Atkinson 1924 Rose St., Regina, Sask. Can.
Central States: J. E. Leitzell 1510 Broadway, Mattoon, Ill.
New Jersey-N. Y. C.: Anthony Barber 378 6th Ave., Newark, N. J.
New England States: Lee Paulmann 65 Laurel St., Bristol, Conn.
Mid-Eastern States: Walter J. Houpt 828-30 Phineas St., N. S., Pittsburgh, Pa.
Central Coast States: Walter W. Hicks 3825 Georgia Ave., Washington, D. C.
Eastern Canada: D. A. Lynn 1570 Dundas St. W., Toronto, Ont., Can.
Western Canada: S. C. Atkinson 1924 Rose St., Regina, Sask., Canada

Your Convention Takes Place

THIS MONTH

October 21, 22, 23 *and* 24 *at St. Louis, Missouri*

COME

Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

President, C. M. Coffey.....Raleigh Building, Portland, Oregon
Vice President, Harry Vinson.....Bellingham, Washington
Secretary, C. F. Richardson.....Milwaukie, Oregon
Treasurer, Sam Walters.....Bushnell Studio, Seattle, Washington

The Convention

Hitting the high spots one was impressed with the attractiveness of the floor as a whole. The booths were individually well conceived and the material generously displayed. The arrangement was perfect. The talks, lectures, demonstrations, and so forth were unusually well attended and from what we heard of expressed opinions they were constructive. It is said that the registration was most gratifying to the old officers and that a large membership is assured by remittances for the coming year and promises to be substantiated later.

The official opening was made by Chairman Todd of Seattle who was pithy and brief, but in whose few words a true welcome was sensed. The Mayor of the convention city delivered the community welcome through his secretary and then President Coffey gave his address and appointed the committees. Chet is a sincere fellow and his words rang true into the hearts of the listeners. His has been a good administration in every way and the period was ended gloriously in the consummation of a fine convention. And this covered the morning of the first day.

After a group luncheon the reports of group chairmen were heard and then Nathan Eckstein, one of the northwest's great men, delivered what was programmed as An Inspirational Talk. It was all of that and more. It was instructive, constructive, witty, human, and keenly analytic. While he gave a broad view of photography from the aspect it holds to the layman there was a designedly underlying basis of human nature that ties every industry together and especially ties the branches of any craft one to the other.

The remainder of the afternoon was given to viewing the exhibits and the hall was crowded, which is good.

In the evening L. W. Beattie conducted his school of lighting. Those who know Beattie's magic with his lights and things need not be told that he is a wizard. What he can do with his lamps and an old straw hat to make a portrait setting and background could not be put into a book. So ended the first day.

Friday morning opened with an address by National Vice President Stafford and with the wit of a Mark Twain and the eloquence of a Henry Clay he infused so live an interest into his demonstration of how he conducts his business, what it looks like, and why that he was urged to go beyond his allotted time. George Daniel Stafford will long be remembered. He is a warm personality with natural talents and little egotism and what he has to say he says earnestly. The humor of the man bubbles up; it is not forced or studied.

Carl Freilinger gave a carefully prepared and most instructive demonstration of Commercial work mainly from the Photo-Engraver's viewpoints. It was well received and provided muchly needed knowledge.

An inspection of the print exhibit, of which more anon, closed the forenoon session.

In the afternoon Beattie repeated his success of the previous day with a continuance of the School in Lighting.

Chairman Todd presided at a Commercial Demonstration conducted on entirely new lines. Methods of stepping up business were dealt with and the members on the floor were called upon to tell how they would handle the various situations that arose and developed. It was a real symposium and lead to great profit we are certain.

The ladies were taken to a Tea in their honor with Gene Hanner of the Shipping Tower Studio, as hostess. Miss Hanner

is a colorful, genial lady and we know the better halves had a good time. Seattle Tea is said to be good stuff.

The afternoon program closed with a Photo Finishers' session presided over by Harry H. Vinson, President of the Washington Division. Albert Hansen, owner of the Bear Film and Photo Service of San Francisco, flew from his place of business, delivered a most able talk, and flew back in time to see the day's batch come out of the drying room ready for the printers. Mr. Hansen was erstwhile a college professor and we surmise his training in the proper forming of a syllogism has stood him in good stead in formulating business methods along logical lines. Certainly his address so impressed the hearers.

In the evening the stage was given to a dramatically shown demonstration of How to Sell and a Better Way to Sell, which taught while it entertained. Edriss Morrison's thespian talents were much in evidence and the greater part of both the didactic and the amusing. Edriss certainly knows her stuff and moreover is good to look at.

The eventful closing day opened auspiciously with a Portrait session under direction of George D. Stafford. Long before this George had made every one with whom he came in contact into an intimate friend and the atmosphere was conspiciously friendly when he demonstrated how much a negative really is worth and how much the photographer should make from it. The craft has much to learn—which craft has not—and this session brought out more hidden business possibilities than one could buy for a hundred times the cost of attending a convention.

Mr. Harold Graves addressed the Photo Finishers on Short Cuts and Conservation of Energy, if we may coin the title. His reputation for getting more out of little, for cutting production cost, and effciency generally gave him an attentive audience and he did not disappoint expectations.

In the afternoon business was cleaned up. Reports of committees heard. Officers elected, and the actual affairs of the year wound up.

Beattie gave the final session of his School of Lighting and the members made their farewell rounds of the exhibits.

In the evening the customary banquet passed into history with some unusual features. To relieve the monotony of this writer's institutional officiation as master of ceremonies, a real humorist had been provided, and be it known, Lloyd Spencer is, or failing in that, should be, nationally known. He tells a funny story inimitably, his dialect is convulsing, and his quickness of wit startling. We wish here and now to express a deep gratitude for his always ready helpfulness and for the manner in which he co-operated in keeping the entertainment going at a glance or sign.

It was our regretful duty to once more sing the Swan Song of the retiring officers, our extreme pleasure to present President Coffey with a beautiful watch from the members, and to install the incoming officers, most of whom were hundreds of miles away. The convention ended with a comic story and a song. A good affair well ended thus.

The nominating committee unanimously placed in nomination the following candidates:

Harold J. McCurry, for President; J. H. Gensler, for Vice-President; C. F. Richardson, for Secretary; H. Sackrider, for Treasurer.

The following candidates are recommended for election by their respective districts:

For Directors—C. F. Todd, Commercial Division, Washington; Mose Grady, Portrait Division, Washington; Effie May Newton, Photo Finishing Division, Oregon; Claude F. Palmer, Commercial Division, Oregon; C. M. Coffey, Portrait Division, Oregon; Laurence B. Morton, Commercial Division, California.

In such cases as when candidates named were on the Nominating Committee, their objections were overruled, and the recommendation was carried by four votes.

And it is further recommended that where a sufficient number of members from the various districts are present, they get together and elect their candidates before leaving this convention.

Nominating Committee—Claude F. Palmer, Chairman; Mose Grady, E. J. Mc-

Cullagh (proxy, Ida M. Reed), Frank McDougall, Effie May Newton.

The next convention is to be in Sacramento, California, and the Chamber of Commerce, Convention Bureau, other local organizations, and the photographers of that city assure us that there will be no stinting in the effort or money to make the event one to be long remembered.

Harold J. McCurry, our new President, is Postmaster of the Capitol City of California. His time is crowded with local activities and he is kept strenuously busy wth civic affairs. It was with difficulty that he was persuaded to accept another office, but being a good and loyal photographer, when other arguments failed and he was shown that his craft called him, he capitulated. In our next issue excerpts from his letter of acceptance shall be printed because many clauses therein are in the nature of a communication to the membership calling for active and real support and showing just what help is wanted. McCurry waited not for occasion, but got busy in the moment of his installation. We are going to show motion and in the right direction.

In closing it is only fair and courteous to acknowledge to Mr. Bettens, the convention manager of Sacramento, that his tact, amiability, and persistence won for him and his city that for which he was sent and for which he came. It would have been remarkable had he failed.



Ye Editor Retaileth Newes of Ye Profession and in Quaint Italics Titallateth Ye Sphynx with Hys Quill

O-M-I Goal

The O-M-I Board, which has been working for months on the 1931 Convention of that Association, to be held in Cedar Point, Ohio, from August 3 to 7, inclusive, 1931, is out for an attendance of 2,000 people. The O-M-I had more than 1,160 people at its last convention in 1929, and all indications are that the quota for 1931 should be not merely possible, but entirely probable.

O-M-I starts work one year ahead of the convention. During that entire year news about the convention is sent out weekly to every photographic magazine and every stock house journal in the country. In the weekly publications, therefore, something about O-M-I will appear each week, while in the monthlies, the stories will be boiled down, but again there will be something published every month. By this means many photographers who cannot otherwise be reached will be told first that there is to be a convention, and second, when, where, what and how.

The second step is the direct-mail campaign. This will consist of a series of eight postal cards, each in four colors and each mailed out on a certain day each month. These will start in September and run through until May. In May and June two larger circulars, in envelopes, and giving much more detailed information, will be mailed. All of these ten pieces will be sent to every studio owner in the following states: Ohio, Michigan, Indiana, Illinois, Wisconsin, West Virginia, Pennsylvania, New Jersey, New York (including New York City and Brooklyn), and Kentucky, as well as parts of Ontario, a total of nearly 7,500 studio owners in each mailing. In July will be mailed a complete broadside, with the full program giving the day and hour of every item, and replete with illustrations, to all studios in the country, more than 15,000.

The third step, already under way, consists of building up a complete list of all salesmen and demonstrators, including

those working out of the stock houses, in all parts of the United States and Canada. To these men will be sent a monthly letter giving the whole story of what can be announced that month, and with their help, combined with the magazines and the direct-mail publicity, it would seem impossible for any photographer anywhere not to know about the 1931 Cedar Point Convention in ample time to make plans to attend.

Gabe Moulin

We have known Gabe for over forty years and learned the fact within the last two years for the first time. We knew him as a boy and recall him as retiring and unassuming. His sons remind one of their father's boyhood, and that is high praise for him and them. As a photographer, the Moulin imprint on a picture carries far and wide as in itself distinction for that photographic product for nothing but the best is permitted to leave the establishment. In the recent golden anniversary exhibition the name Gabriel Moulin appears so often that one hesitates to enumerate the instances. Of 36 prints submitted, 35 were accepted and the one refused had no classification to justify its hanging. Thirteen were taken for the traveling exhibit. Six received blue ribbons, and, according to Gabe, these six were made by his sons. Some record for one concern!

Commercial Photographers of San Francisco

On Tuesday evening, September 2, at the Clift Hotel the Commercial Photographers' Association of San Francisco tendered a complimentary dinner to George Daniel Stafford, Second Vice-President of the Photographers' Association of America, International. The entire craft were invited and many portraitists attended. The meeting was large. It was like a gathering of the clans. Ralph Young officiated as master of ceremonies and his smile spread cheer as always.

Of the dinner little shall be said. One expects the best of the Clift and one is never disappointed.

At 7:30 o'clock Mr. Stafford rose to speak and for three hours he held the rapt attention of his audience. His message from the National took the form of a plan for professional betterment, improved business, larger and more profitable, and such concrete examples of how an establishment should be conducted as pertained to the matter in hand.

George Daniel is an impromptu speaker who never hesitates and yet never is guilty of saying the wrong thing or of deviating from the onward course of his argument. Three hours is a long stretch for one man to talk. It is hard on the man and sometimes harder on the listeners, but in this case one need only state that at 10:30 the audience clustered about their speaker, asking questions and pursuing the subjects he had broached with a freshness of interest that might have carried the affair into the wee sma' hours.

Men like Stafford will do more to cement the remote bodies and groups of photographers to the National than anything or anybody we can think of at this writing. There is, first of all, the likable personality of the man, and after that and all along the line, the constructive, rational material he offers. Add to this a good delivery and you, who are still to hear him, will whet your anticipations. If he isn't coming your way, find why and see what you can do to get his route directed to your city.

A Correction

The report on the Orozco exhibition in our last issue was written from a detailed letter the source of which we could not question. The particulars and a number of photographs came to hand without mention of the following facts. The communication below may help to straighten matters up:

I respectfully call your attention to a most erroneous article that appeared in your magazine, September issue, under the title, "Orozco Exhibition." The article referred to an exhibition of photographs of this famous mural painter's frescoes. The photographs were taken by the well known photographers, Edward Weston and Tina Modotti, and NOT by the painter himself.

For your information, Orozco is one of Mexico's leading mural painters. He has decorated the National Preparatory School and the House of Tiles in Mexico City, and recently, Frary Hall of Pomona Col-

lege, in true fresco. He is sometimes called the "Mexican Goya" because of his famous drawings of the Mexican revolution. These drawings were recently exhibited at the Beaux Arts Gallery, San Francisco. An exhibition of his lithographs was held at Courvoisier's in July. An exhibition of the photographs of all of his murals—to which your article refers—was held in August at the California School of Fine Arts.

I should deeply appreciate your correction of this error, which was called to my attention by Edward Weston.

Sincerely, ALMA REED.

Mr. and Mrs. Will Connell

It seems odd to speak of Will as Mr. We know him and think of him as Will and nothing less. Well, Mr. and Mrs. Connell visited with Miss Reed while in this city recently and it was our ill fortune to be laid up with lumbago the while. So we missed meeting the lady and had not the opportunity of telling her other half how glad we were to see him in our midst. Will did some wonderful futuristic commercial work for Sommers and Kaufmann when the very futuristic building that firm erected was first opened to the public. The pictures were so in unison with the architecture and so pictorially striking that we stood before them for a half hour or more. Illustrative photography applied to architecture and interiors is something new and something mighty good.

Ida M. Reed in Convention

Just home from the P. I. P. A. Convention in the Northwest, Miss Reed left for the South to preside at the convention of Business and Professional Women's Clubs of the state, of which she is president. It is getting to be a case of where is our wandering Prop and G. M. tonight? As a mere man, it amuses us to imagine our able general manager and owner presiding at a gathering of several hundreds of the fair sex, all intensely earnest in the pursuit of happiness and the perfection of female conditions. More power to them, these business and professional women, and to her, this president of them all. May their serious efforts make business more business-like and the professions more ethical. Do what the men didn't make a very good job of so far!

Herbert Luhn

Figuring that everyone knows Herb we indulged in some socalled pleasantries last month which the subject enjoyed and accepted in the best of parts, but to our surprise some of his friends protested that Herb is not curt, that he does not treat customers so rudely, and that he is not peculiar in any way. We make this statement publicly. He is none of the things to which anyone can object, but we reiterate that he IS inflexibly square.

University Photographic Classes

Professor P. Douglass Anderson is again scheduled to conduct primary and advanced classes in photography in the University Extension Courses of the coming season at the extension buildings in both San Francisco and Oakland. Principles and Practice of Photography under 3-A and the subjects of instruments, appurtenances, and portraiture under classification 50. The cost is so nominal—six dollars for ten class nights—and the benefits so great that it is hardly surprising that enrollments grow numerically and enthusiasm increases with each semester. Beginners course in Oakland every Wednesday evening, starting September 17.

George Daniel Stafford

For a Chicagoan he is the quietest eater we ever heard. As an orator he is sine que none or its equivalent in the language of the realm. As one of America's leading photographers he makes real pictures. And as a businessman he knows how to sell them. He confesses to a weakness in the matter of color discrimination and uses pan emulsions to pick hues and tints for him but according to his own word his wife pins slips of paper on his suits of clothes telling which trousers go with which coat and waistcoat, and which necktie completes the ensemble. Wonder how George Daniel would get away with an appearance in public if the good wife failed to specify trousers with a certain outfit. Or suppose the slips got mixed and a red tie specification got transferred to a blue suit. It was good to have met George and we suffer a keen regret that we shall see him less often after he leaves the coast.

Harry H. Shedd

President of the Monte Rio or Rio Vista or something Gun Club, serious as a judge, looks hard boiled but can't make it stick, scowls at you when he says Good Morning and puts his heart into the handshake that goes with it. He had just returned from vacation when we saw him last: Went up to Portland by way of the Redwood Highway and came back the same way. Who would not? But why anyone living in Monte Rio should have to go north to get it puzzles us. Harry sits at a massive walnut desk, in an office enclosed by mahogany and glass at the Eastman Kodak Branch in San Francisco and as far as our knowledge goes all he has to do is shoulder the troubles, handle the kickers (if any), and make seventy minutes suffice to the hour.

Howie Young

He's only a kid. We shall get our head punched for this but the truth is to be conserved at any cost. He's only a kid and he works in the outer office doing anything and everything that seems no one's particular job. He wraps bundles, handles the subscription stencils when the overload taxes the regular force, dictated a letter once to our knowledge. The point is that he wraps his bundles well, keeps the stencils up to the minute, dictates a darn good letter, never grouches, always smiles, and has a pleasant josh for everyone that keeps us cheerful. He's only a kid but would such kids were commoner.

Pedro Sprague

This man is not interested in photography. I doubt if he ever used a camera but he finds a place in Camera Craft as a shining example. Shining examples are what we enjoy putting before our readers. They are the understanding, appreciative sort of readers. Pedro would walk a mile, miss a meal, lose a dollar to do anyone a kindness. He enjoys being helpful and as might be expected his life is happier for being able to get his pleasures so easily. For he doesn't find it hard to find people who are willing to be helped. God puts such men on earth for more than their actual service. He is an example. Would we might all profit by it.

Anna E. McCormick

Miss McCormick, head of one of the departments of the University Hill School of Boulder, Colorado, wrote the article, "A Project in School Photography," which appeared in the last issue of this magazine. The careful preparation of the text, the neat presentation of the illustrations impressed us on sight, the tired editorial eye was refreshed by the neatness and orderliness of every detail: BUT we understand the appreciative keenness of our readers. We always knew our clientelle was discriminating and have in the course of years built up a list that is select, now we find they are deeply interested in matters educational and that Miss McCormick is getting a mass of compliments she well deserves. In behalf of that lady we thank the readers who so generously send us the words that belong to her and which we should forward were other matters in the letters not important for our files. Teachers and parents who write to the lady at the school in Boulder will encourage by that much an enthusiasm that deserves hearty support.

Philip Newberg

Bred in a family of photographic artists, raised in a photographic studio, pursuing photography with ideals and aims all artistic, Philip Newberg is niched in my mind as one of America's outstanding professionals. No one better exemplifies what we have so often extolled as the professional who retains and maintains his amateur ideals. Well, one cannot speak of Phil without speaking of Odeta. One cannot hear the name without visions of the sweet and gracious lady who shares his life and his enthusiasms. It always seemed to me that when Newberg picked himself the beautiful things of life he began by picking his wife. And now they have a new studio that is situated on Laurel Canyon Road in Hollywood. Does not that name conjure up pictures. Right in the hills, a large patio overlooking the road in front and another in the rear overhanging a glen. The building is of Normandt type and the studio twenty six feet long. May the good fortune they deserve come to these young people. But why wish the certain, the inevitable. It will.



Edited by H. D'ARCY POWER, M. D., F. R. P. S.

Local Reduction of Negatives

Some time ago Prof. Namias advocated a method of dealing with negatives showing excessive density, which was reported in this department, and seemingly has received little attention here or in Europe, a fact recently referred to by the British Journal of Photography. It depends on converting the major part of the silver image into its bromide, leaving the undesirable excess of deposit to be dissolved away by acid permanganate, and redeveloping the silver bromide, exactly as it is done in reversing an autochrome plate. The principle is excellent but the practice involves dangers that must be borne in mind or disaster may result. I have recently employed it on some old Pin-hole negatives, a type that so often shows excessive deposits in the high lights while the shadows and half-tones are thin. An illustrative case may be helpful: The negative, a portrait of a man in dark clothes against a dark background, possessed abundant thin detail in shadow and middle tones but such a dense deposit over the face that a decent print was an impossibility. It was a good case for the proposed treatment. After a preliminary wash in water to make sure that the washing fifteen years before had really removed all the hypo, the negative was placed in a very weak bath of the normal sepia toning bleach, a solution of about 1 per cent of potassium bromide and pot. ferricyanide, in a white porcelain dish, where the change of the silver to white silver bromide can be watched. Care must be taken that all the shadow and half-tone deposit are thoroughly bleached, because if it is stopped too soon the loss of all the silver in the next step might entail a hopelessly flat negative for which there could be no remedy, whereas if too little silver is removed no harm is done because the process can be repeated under improved conditions. By the time this has occurred the silver of the high lights will be more or less hidden under a deposit of bromide and the amount of residual silver must be gauged from the back of the plate. It now becomes a matter of judgment how much of this should be left, all I can say is it is better to remove too much than too little. The plate is next washed and immersed in acid permanganate. I use the autochrome formula of 30 grains of the salt and 3 drams of sulphuric acid to a quart of water (exact proportions are not of consequence). The B. J. P. advises acetic acid, but I find no advantage. The silver rapidly disappears but care must be taken that it is really all gone from the thick deposit of bromide. After washing, the plate is redeveloped in full daylight. I prefer for this purpose a weak solution of acid amidol, which has the advantage of acting slowly and also of removing the brown deposit of manganese oxide that with other developers would need to be removed by a preliminary bath of acid sulphite of soda. In this slow redevelopment it may occur that a stage is reached that exactly fulfills the requirements of the operator, in which case all that is needed is to drop the negative at once into the hypo bath for a few minutes. Lastly, it must be stated that the bleaching and redevelopment of the negative usually adds to the density of the thin parts. In practice the correction of a negative by this method is quick and simple but the operator must know what is wanted, and above all beware of too early removal from the bleaching bath. By its means I have converted a number of useless negatives into good printers.

In a communication from the Eastman Kodak laboratories, Mr. Alexander Murray describes an entirely new method of exercising local control (chemical re-

touching) of negatives intended for photolithography, but which has application to general photographic proceedure. I must refer our readers who may be specially interested in a very important advance in technique to the original communication of the Rochester Laboratories or to the B. J. P. transcript in the 30th of March number of that journal. The method is based on the fact that solutions of hypo and potassium ferricyanide (Farmer's solution) lose their reducing power, dependent on the concentration, temperature and the time the mixture has been made, consequently it is possible to make definite strengths working under fixed temperatures that shall remove a given amount of silver from a defined area of a negative and automatically stop. This changes a free art proceedure to a scientific process, eliminating uncertainty and shortening labor time, so that the report states that: "It is possible for four retouchers and one etcher to complete the retouching on a whole set of color plates within one working day, and still have a well done job. It is even possible, in a nine-hour day to include color separation and make a complete set of half-tone negatives from the copy, with all art work finished, in one day."

While it is true that the same principles apply to the use of Farmer's reducer in other departments of photography, yet it is not clear to me how the standard conditions attainable in the workshop could be brought into private practice, but something approximating might be developed.

A New Screen Plate

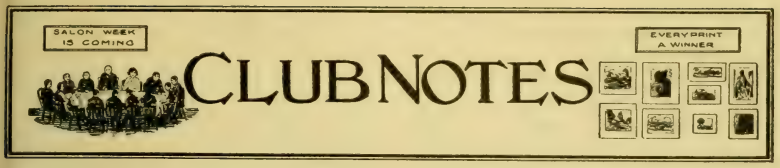
Many new screen plate notions are patented that never see the market and this may be the fate of the plate I am referring to, but the proposed newcomer has quite enticing possibilities, and if the balancing of its color elements can be made really correct and reliable, the Autochrome and the Agfa will be outclassed. The following summary of the principles involved will enable those interested to judge, and seek further information in the patent specification:

"A method which permits the manufacture of mosaic screen plates of the Autochrome type having a much higher exposure speed has been patented by a Danish inventor.

"The principle employed is to use as screen elements dyed particles of gelatine that contain also sensitising dyes which, on diffusion into the sensitive layer below, sensitise the emulsion immediately below each particle to the rays of color passed by that particle. Moreover, the screen particles are so prepared that the exposure is made with the mosaic screen greatly reduced in its colors, the screen being revived to the required intense colors by viewing by means of a chemical treatment of the developed color plate. Fuller details of the mode of manufacture of such a plate are given in an article in the "Colour Photography" Supplement in this issue of Brit. Journ. Phot., May 2nd, 1930 (Patent No. 316,277, of July 28, 1928, by Werner R. B. Larsen, 5, Peter Fabersgade, Copenhagen)."

The Simplest Sensitizer

There is nothing so simple as making, coasting, printing, and developing a blue print. Even the weighing need be only approximately accurate. Just buy the following chemicals, which are cheap: An ounce of Citrate of Iron and Ammonia, an ounce of Potassium ferricyanide, and a nickel's worth of clear Gum Arabic tears. Dissolve the gum in cold water till you have a rather syrupy consistency, dissolve the citrate of iron and ammonia in two or three ounces of distilled water, and the potassium ferricyanide in eight ounces of distilled water, now take of the citrate mixture one part, of the ferricyanide mixture two parts and to this combined solution add a few drops of the gum syrup. The amount of the gum is to be determined by the porosity of the paper; the harder and firmer the paper the less gum, and for heavily sized bond papers no gum at all. Coat with a swab of ordinary absorbent cotton wound around a match and dry in the dark. Use within a day or two of coating. Print in sunlight till the image shows dark-brownish green on the fellow ground and develop in plain water, soaking in five or six changes of clear tap water will do. That is all.



Seattle Salon

We were in Seattle but Alas! it was to attend a convention and not a spare moment was given us to see the show over which everyone who did see enthused. Berger, of the Portland Salon group raved over the high average quality, and his ecomiums were but reiterations of popular opinion. We gather that it was a small, compact, highly selective hanging and the catalog as a roster of Who's Who in Photography made us feel honored to be also present. One hundred and twenty-seven prints were accepted, which means that an equal number of workers were represented as only one print was hung from each contributor. To the Seattle Camera Club our heartiest felicitations. It is going to help the cause of photographic art in the northwest and with Portland will do much to awaken San Francisco to its great lack. Los Angeles on the south shames us on the other flank and the self inflicted c o n t u m e l y may arouse our ambition and whip us into action here.

California Camera Club

This organization needs more photographic members and is alive and active in getting them. A half dozen projects are in the planning to awaken the pictorialists of northern California to a realization that the California Camera Club has a whole tradition, a wonderful history, and the brightest future for those whose photographic enthusiasm takes an advanced form and for the more casual camerist it offers more material benefits and opportunities than any similar organization in the west.

Club exhibitions are going to be regularly conducted and aggressively canvassed. The days when Rabe, Kales, and other world famous amateurs made club history are to be revived. C. C. C. has the talent. It has a Pictorial group within its organization worthy of the highest esteem and there shall no longer be a cause to feel that distinction lies in graduating to exotic and small bodies to find a chance to show ones art or feel incentives. May the good cause prosper.

The Portland Salon

All previous and future comments aside, and eschewing an article of opinions here, we still permit ourselves a few remarks. Having been singled out as one of the Horrible Examples to show how prints were judged and why rejected, we are proud of the distinction and say with fervid sincerity that we gained more from that frank discussion than from all the blah occasionally thrown our way. Praise is always gratefully received when meant and deserved but constructive criticism from authorities is hard to get and rarely given. The criticized negative has been relegated to our collection of might-have-beens and is henceforth ditched. Other Salons may or rather might accept it but the judgment of Cox is lucid and correct, and we agree with him and in a lesser degree with Berger and Butterworth, and in all due respect differ from the two kind ladies who sympathetically judged the intention and not the result. The catalog shows an access instead of a falling off of eminent names. I believe there were fewer in number and better in quality pictures hung. Some of the old rules were ditched but the dominating principles of the original plan were retained. The experiment seems to have become an institution and we confess has gotten under our skin. We are for it as it is and hope to see it grow, but not spread. One a year, and carefully conserved as to its objectives by its projector, would be wonderful.

Antwerp Salon

It behooves the pictorialist to note the Fourth International Christmas Salon will be held December 21st to January 5th. Antwerp has traditions in art which it has never permitted to tarnish.

Cleveland Camera Club

President Hartman is on vacation. We receive postcards from here, there, and otherwheres inscribed by members of the family and his good self and so learn that the old camera is busy in propitious and productive places. Meanwhile the club does not languish for the momentum established by this one man carries over any period, any circumstance.

Motion Pictures, Talks on the art, practice, pleasure, and business of photography, outings, demonstrations and all the affairs that make a club function and thrive went on during September. New members to the number of five marked the month. Thus the good work goes on, still.

Los Angeles Camera Club

Summer over the active season was begun with a zip. The Print Discussion of September 10th was especially spirited since it preceded by a short time the selection for the Print Interchange Collection. Thursday 18th was again devoted to print discussion for the L.A.C.C. is determined to again win the Interchange prize.

Next to the Newark Club this organization is perhaps the most enthusiastic member of the Associated Camera Clubs of America. Time is coming when the various clubs will be clamoring to join the Associated and those already in will vie in their activities to make the National Organization stronger and bigger.





New Wollensak Binocular

The Commander binocular offers one of the most attractive items of the Wollensak line of optical products. It is a four-power, retailing at $10, and at that remarkably low price gives a wide field of vision and good correction. The Commander is equipped with large size eye-piece lenses, which lend themselves readily to eyes of whatever separation. A distinctive feature is the finish, leather being substituted by solid color material and is claimed to be more durable and pleasanter to the hands. A rigid leather case is part of the outfit. See it at your dealer or write Wollensak Optical Company, Rochester, New York.

Snow White Ink

Johnston's Snow White is one of the institutional products of photography. It never lowers its quality and grows more popular as it becomes better known. A smooth paste that never discolors and stirs easily, it flows readilly from pen or brush and dries quickly. There are many uses for Snow White besides titling. We prefer it for marking titles on negatives and for numbering them because it is opaque in printing and visible for identification. Your dealer can supply you. If perchance he cannot, write to J. W. Johnston, Rochester, N. Y.

Marshall Smokeless Flash

John G. Marshall, 1752 Atlantic Avenue, Brooklyn, New York, announces the production of a smokeless flash powder which will do much to remove objections to this fascinating branch of the photographic art. With the advent of short and dull days with long winter evenings flash light photography offers an opportunity for groups of social events . Table top pictures are also easily made, and with this new powder the delay incidental to opening

windows and waiting for smoke to clear is avoided. The powder is made from an original formula, the result of months of research which has eliminated the cinders, dust and odors which has characterized other smokeless powders. It is panchromatic to a marked degree. Marshall's Smokeless can be secured through all leading photo supply dealers.

Wonders! The Kodatoy Projector

You will never believe it. Read the specifications: Heavy guage metal stamped and crystal finished. Takes 100 feet of 16mm film. Lens 34mm. A real pull down and three blade shutter. Steady, flickerless pictures without need of framing. GE Auto Headlight lamp obtainable everywhere, offering concentrated light source. Rewind. And a little theater of heavy cardboard with silvered screen. Complete for $12. We shall say no more for fear of going beyond your power to believe. Ask your dealer to show you the Kodatoy Projector.

A New Schneider Wide Angle

Hail and Huzzah! A wide angle lens with a working aperture of f6.8 and of such quality as Schneider assures. The Anglean is a true anastigmat of the double combination type consisting of six cemented units and it cuts sharp the makers state over an image field up to 105 degrees. It is further asserted that this new lens is free from internal reflections, ghosts, and flare-spots, permitting exposures in bright sunlight without other unusual precautions than would be taken with any large aperture anastigmat. Perhaps the most startling feature offered by the Anglean is that the two components may be used separately giving two additional focal lengths and thus offers the photographer a series of objectives for portraits, groups, landscapes, and architectural work. Burleigh Brooks, American agent for the Schneider lenses, will gladly send you further particulars. Write to him at 136 Liberty Street, New York, N. Y.

J. K. Loeb on Tour

Mr. Joseph Kaufman Loeb, son of the head of the Presto Manufacturing Co. on a trip from Pittsburgh to Pittsburgh via Vancouver is covering the large territory named with a new line of Holiday and Greeting masks as well as the well known Presto line. He reports good business which is heartening at this time and seemed full of hope and cheerfulness. That is what we like to hear and see. Having covered Canada, San Francisco, Los Angeles and New Orleans this outlook may be taken as internationally widespread.

New Eastman Kodak Company Subsidiary

The Eastman Gelatine Corporation has been newly organized and has made a contract with the American Glue Company for the purchase of their gelatine plants. The E. K. Company already manufactures that commodity and when and if the deal is consummated the new acquisitions will provide larger facilities and additional supply. The glue company retains the manufacture and sale of glue as its only product and this concentration enables it to better meet the increasing demand and competition in that line.

Hugo Meyer Wide Angle

Hugo Meyer lenses are esteemed by critics as among the finest high grade objectives made. The glasses are perfect and the mounting carries out the sense of quality. The Aristogmat is a wide-angle lens covering 100 degrees with perfect sharpness at an aperture of f 9. It may be obtained in focal lengths of from 3⅛ to 10¾ inches. Try your dealer and failing there write Hugo Meyer & Co., 245 West 55th Street, New York.

The Photoflash Lamp

A General Electric product carries its own guarantee automatically. This flash is non-explosive, gives no smoke, is completely enclosed, and delivers an actinicity of light equal to sunlight and with a reflector greater than midday sun. It is not affected by weather and works on any 110-115 circuit. The flash is so soft and free from glare that it causes no start of squint yet is highly potent. Amateurs and professionals will find this a Godsend. Its safety feature may be judged when we say it may be used in mines and other hazardous places without greater risk than an ordinary tungsten bulb would entail. Ask your dealer to show it to you.



Conducted by G. A. YOUNG

Cinematographic Annual 1930

It seems to us that Cinematographers, whether amateur or professional have real cause for celebration upon the publication of the first edition of the Cinematographic Annual. When we consider that the "still" photographer has the privilege of choosing from some eleven or twelve annuals, while the cinematographer has, until now, had no annual at all, it is obvious that this book is filling a very real gap.

The publishers have gone about their task in a most workmanlike fashion. We should have to think long and hard to discover any subject of importance to cinematographers that has been omitted from this book. At any rate we refuse to be so "picayunish", and say here and now that the volume is remarkably complete in every respect from simplified instruction for the amateur to the latest developments in sound technique and color cinematography. We should like to emphasize the fact that this book is equally valuable for either the professional or amateur. Its value to the professional hardly needs mention. For the amateur there are special articles, notably "Cinematography Simplified," by William Stull, and in addition to this many of the articles perform the double duty of being suitable to both classes. In all there are over forty distinct treatises comprising some six hundred odd pages of text and illustration. Perhaps you can visualize the volume if we explain that it is almost as thick as the B. J. Almanac and with a page about the size of this magazine. The whole, strongly bound in blue cloth. That is a lot of book, and we feel that the publishers have been decidedly modest in setting the price at $5.00. Published by the American Society of Cinematographers of Hollywood. Obtainable from the Camera Craft Book Service.

Photographic Printing Processes

We are pleased to welcome a new book from the prolific pen of Captain Owen Wheeler, author of Color Photography, Amateur Cinematography, etc. This volume under the above title is designed as a compact work of reference to all of the practical printing processes. Complete working instructions are provided for each process, but these instructions are not intended to be exhaustive. The aim of the author is rather to present the advantages of the different processes in a way that will enable the interested worker to decide in an intelligent fashion which of them will give the best results for any particular need. It is felt that many excellent processes are being neglected because photographers do not appreciate their advantages or are scared off by an exaggerated idea of the difficulties involved. Published by Chapman & Hall, London. Two hundred and fifty-six pages, bound in red cloth. Price, $3.75. Camera Craft Book Service will obtain a copy for you.

Technical Dictionary

The house of Herbert Hermanns of Berlin has published a Technical Dictionary in English, German and Italian, covering the technical terms from metallurgical, foundry, factory and workshop practice. It seems to us that a similar dictionary, possibly including the French, would be of great service to students of photography. Price, $3.75, from Herbert Hermanns, Dahlemer Strasse 64A, Berlin-Lichterfelde-west, Germany.

Royal Castles of England

Henry C. Shelley bears a charmed name. He has given us a book herewith that will charm photographers in that it deals with pictorial features of England not frequently so well handled. The book is a delight in format and maintains the standards of the L. C. Page Company.

NOVEMBER, 1930

CAMERA CRAFT

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The Ship's Mate — *Henry Berger, Jr.*

CAMERA CRAFT
A Photographic Monthly
SIGISMUND BLUMANN, EDITOR
Claus Spreckels Building, San Francisco, California
FOUNDED MAY 1900

VOL. XXXVII NOVEMBER, 1930 NO. 11

Henry Berger, Jr.

An Artist Without a Nasty Temperament

By Sigismund Blumann

This was intended for one of those little biographies which seem to have pleased so many of our readers. I wrote to Mr. Berger for intimate data which my comparatively short acquaintance of several years hardly fitted me to know and his reply brought me an autobiography so well written, so much better than anything I could do, that my only excuse for placing my name above this article is that it will enable me to say some of the deserved things of Berger which his modesty would never allow him to say for himself.

When in Portland a long time ago, it was my happy privilege to visit a charming, quaint, artfully contrived studio where I saw pictures that pleased me sufficiently to ask for copies then and there. It took these many years to get them. Henry knew me from other times and his welcome was warm and sincere. The environments were wholly delightful and it is a pity my command of language cannot put some of the atmosphere on these pages. But I can give you a real cross section of the man and in nowise better than by letting you read his letter.

"You may rest assured that the little studio you visited some two years ago has woven into its history both romance and tragedy. My early years in school were spent in the art room and not in the counting room. Fate, however, decreed that I should be a merchant and not an artist. Fortunately I am a believer in dreams, and am sure that if one dreams long enough and hard enough they are bound to come true. So it happened that after some forty-four years I discarded the efforts of a lifetime and began a new venture with a little 4x5 camera. My studio was any man's home. Within a period of nine years the business enlarged several times, and today we seem most happily situated on a ground floor location in one of the busiest centers of the city."



Sunshine — *Henry Berger, Jr.*



The Burden — *Henry Berger, Jr.*

"It may sound egotistical and perhaps incredible, but it is a fact that I actually turned my back on a business with which I had been associated and helped to establish covering a period of over twenty-five years. This firm is perhaps worth, in dollars and cents, more than any six studios in Portland, and is still the largest decorating establishment in this northwestern country; so I must either have been in love with camera work or not just exactly well balanced. And with it all I had a courageous little wife and three kiddies.

"My hobby, of course, during these years was picture-making, and my first camera was called a Vive. You remember one had to put his hand through a black cloth at the rear of the camera and shift the plates into position that were held in place by tin holders. This camera was the beginning of pictorial work which eventually found its way into many noted salons.

"When color photography began to be popular, I proceeded to make a set of Paget color slides of our famous Columbia River Highway. I followed the construction of this road from the time of its beginning until its completion. Several thousand negatives were made, from which I culled over two hundred natural color transparencies, covering not only the road itself but the flora in this region, the waterfalls, and the mountains. These transparencies attracted the attention of our Chamber of Commerce, and through them I was sent on tour, together with an assistant, and had the privilege of showing these pictures to practically all of the noted institutions in this country,—colleges, schools, clubs, etc.

"This trip led to my connection with Prizma, Inc., the first concern in this country to experiment commercially with color motion pictures. The color process of today was largely influenced by Prizma. I was appointed one of their first camera men and photographed all of the national parks in this country. I was given a car, a chauffeur and a helper,—and oh boy, what a vacation I had for nearly two years!

"The Prizma company was largely controlled by Mr. Theodore Vail of the Bell Telephone Company and Mr. George Baker of New York City. It was their hope that color photography in motion could be perfected. Then came the war; Mr. Vail passed on; chemicals could no longer be procured from Germany, and the organization ceased operations. So you see I almost became a motion picture photographer.

"After this I returned to my old stamping ground. The camera bug had completed its inoculation, and here I am, photographing babies, mothers, groups, trees, houses, cats, dogs, and what not, with every shot a thrill."

Photographing human miscellany perhaps but how! Berger



Basquette and Stowell — *Henry Berger, Jr.*



Speak! Speak! *Henry Berger, Jr.*



Katherine Laidlaw *Henry Berger, Jr.*

is one of the modern group who have taken the camera out of mechanical art and placed it with the palette and brush as the means of emotional expression. His portraits are not smirking masks or catalogued features but human beings with character and feeling caught on the wing. He has the happy faculty of seeing a personality in a face and of putting it on paper. Pictorially his pleasure in making beautiful things carries him through. This has introduced to you an artist and a good fellow. Consider yourself in the city of Portland, Oregon, and meet Mr. Henry Berger, Jr.

DISCOVERY

By Cordelia Brown

I idled once by a garden wall
Where the air breathed soft from lillies tall
And the clover blooms at my weary feet
Could waft to my senses their tribute sweet.

I sat and dreamed as the moments flew,
Resting my book-tired eyes anew,
And my ears were tuned to the drowsy drone
That insects chant in their monotone.

Mayhap my eyelids drooped a space!
(One could not nap with better grace
Than where the earth and air and sky
Join in the Wee Folk's lullaby.)

But as I dreamed thus at my ease,
Beside the wall, beneath the trees,
There drifted to my ears a note
Too richly rare for human throat:

So crystal clear, so thrilling sweet,
It brought me, wondering, to my feet
To glimpse (Ah, mortal, kindly placed!)
The form of one divinely graced!

Once more that limpid not so near
The singer flung to my list'ning ear!

Could this be he beneath the tree!—
Whistling in rapturous ecstasy?

This little creature feathered brown!

No sign of laurel? No hint of crown?

Just watching me in mild surprise,
No glint of triumph in his eyes?

* * * * * * *

Ah, God has blessed thee best of all,
Blithe, bonny lark on the garden wall:
A joyous heart beneath thy coat,
And power to tell it in thy throat.

All On a Summer's Day

By Bert Leach

Illustrated by the Author and His Boy Friends

Although my bank account monthly approaches zero as a limit, and with cold disdain the tax collector passed me by upon the other side, I am one of the world's richest men. Fortune has been right kind to me. Health is mine, and eyes and ears attuned to the ever changing sights and sounds of the out-of-doors. Moreover, I have friends whose interests are my interests, boys, if you please, who—forgetting my graying hair—accept me on terms of equality—as one of themselves. I have, too, a pet camera that comes when we come and goes where we go, and answers to the name of Graffy.

Comes Sunday. Our knapsack is filled. Czert, who, though he is the mildest of cats at home, may be when abroad at night just a bit primitive, has been fed, and has settled himself for his recuperative sleep. Charlie and Marque and Bob and Graffy and I go afield. If there is any better way of spending a part of the Sabbath than in the contemplation of the things that the Deity has made and pronounced good, I have yet to hear of it; and if there is any better way open to an average individual like your humble servant of perpetuating the beauties of a day in summer than by photographing them, to me that way has not yet been revealed.

Where? Well, in the northeast corner of our county there is an accessible and interesting tract, of indefinite area, called White Gravel. The dominant feature of the landscape there is the cliffs of loosely cemented conglomerate—so loose that they are rapidly deteriorating, not only through natural erosion, but because the county is tearing them down and crushing them for road surfacing. Beauty yields to utility. A chunk of this rock, the size of a baseball, thrown even by a mediocre pitcher, against any solid surface, goes to pieces like a snowball. Because of the crumbly nature of the rock, these cliffs are not particularly easy to climb—but the stunt can be accomplished. Graffy and I made a record of the boys at White Gravel, in a spot where the county has been working its nefarious will. The rock looks like snow; Graffy and I did our duty, we told the truth; the snowy look is not due to any fault of exposure or development, for the sand and gravel that compose the conglomerate does look that way; they are as white as the sand of the seashore.

And why did we come here? If G. Stanley Hall was right in his "recapitulation theory"—that every normal adult human being has passed in his brief time through all the essentials of the process whereby the human race has reached its present stage of develop-



At White Gravel, Ohio

ment—then we did society a good turn by coming. Certainly there was a time, and a long time at that, between the days of Pithecanthropus erectus and the days of trans-oceanic flights and of television, when man lived close to Nature and communed with her, and drew his sustenance directly from his contact with her. Not more than one per cent of the time since man appeared on earth has elapsed since machinery played any conspicuous part in human affairs. Now, I believe that to the frequent question, "What's wrong with the youngsters?" a defensible answer is: "We mechanize them too young; we deny them their inalienable right to a contact with rocks and rills, with birds and bees and beetles and blossoms; we lead them by precept and example to believe that motor cars and movies and jazz bands are the be-all and end-all of existence; we imply that man's amendments are an effective joker added to the first Great Law." I



Mountain Laurel, Kalmia Latifolia



Goose and Milkweeds

place the responsibility—if you like the term *blame* better, use it—not on the youngsters, but where it belongs, upon us who have their destiny in charge.

Why, then, do we come to White Gravel? We might stay at home and read geology and botany text-books. There have been, like Huxley, and there are, like Slosson and William Beebe, scientists who could and can write imaginatively what their unblinded eyes have seen. But many, if not most, text-books are dull and dead; and the "modern" ones, written *down* to the intelligence of children, are often the work of writers who would have difficulty in writing *up* to it. We'll take our Nature first hand, thank you, where in some measure we can visualize the geologic agents at work. We can grasp—albeit but feebly—the eons of erosion that disintegrated the pre-existing rock into sand and gravel, the ages of attrition that rounded off the corners of each pebble, the centuries required to lay the sediment a hundred feet deep in the sea bottom, the geodynamic catcalysm that raised the stratified rock high above the water level, and the period of newly begun erosion that has worn valleys a hundred feet deep in the rock mass, exposing the cliffs whereon we stand and wonder.

Again, down in Carter County, across the river in Kentucky, is a twelve-hundred-acre tract, of limestone formation, whereon are four caves of considerable size—Bat Cave has four miles of passages—and three natural bridges. How long did it take the trickling ground water to hollow out these caverns? And again, how many centuries of dripping and evaporation had passed before enough calcium carbonate was deposited to bring the stalactites and stalagmites to their present proportions? Our conception of creation loses no whit of its dignity as we stretch our imagination to its utmost reaches trying to grasp the magnitude of geologic time and change. The gravel of the river's edge, yielding now and then a fossil crinoid or coral or brachiopod that antedates the appearance of man on the planet, takes on a new interest. Marque and Charlie have accumulated a boxful of fossils—not rare specimens, perhaps, but interesting nevertheless.

However, natural forces do not always act in man's best interest; and he takes a hand himself. As a preface to what follows, let me remind you, gentle reader, that there were days when steamboating on the Ohio had elements of the picturesque that rivaled those of the Golden West in the era of the Forty-niners and the Vigilantes. A little upstream from our town of Portsmouth in those days was a sandbar that at low water pilots sometimes found troublesome. But nobody did anything about it. It was a custom when a boat came up from Cincinnati for it to steam on up past the city, turn, come down under full steam, and make a spectacular landing. A new packet was making her maiden trip; The Bonanza she was called. And by all accounts she was the niftiest craft on the river. Would she astonish and delight the natives? Absolutely. Up stream she went; and down she came, flags flying and band playing. Down she came—that is, part way; she struck the humble, nameless sandbar, and stuck fast. For a day and a half, regardless of puffing and pulling, she hung there. When she did get off and made her landing, her band was silent. From then on, by common consent, the sandbar was named the Bonanza Bar. But to avoid similar occurrences a dyke was constructed, beginning on the Ohio side, and with a long, sweeping curve, swinging downward to mid-stream, diverting the current and giving it sufficient added force to keep the channel clear.

Now, however, from Pittsburgh to Cairo, a system of dams and locks has been built, the operation of which regulates and largely controls the stage of the river. The dyke becomes superfluous, and Uncle Sam this summer sent a crew of his engineers to dredge it out. We visit the fleet of dredges, barges, and other craft, to see geology's human agents at work. The crew hospitably take us aboard; and from the pilot house of the U. S. S. Mallery, we take a shot at the dredge Ottawa. *"God moves in a mysterious way His wonders to*



The Elephant, Bat Cave, Kentucky

perform," says the psalmist. Man's ways are not so mysterious, but they are effective.

Moreover, we note that not all engineering is on a big scale. Who would fashion a more effective device than that whereby pollination is effected in the flower of the mountain laurel (Kalmia latifolia)? In the opening flower each stamen is firmly held in a little depression in the corolla. There it holds until the pollen is ripe and the stigma ready to receive it. Then the hold loosens; the filament like a spring snaps toward the pistil, and the anther is brought into contact with the stigma. The pollen is where it belongs. Again, the explosive seed pod of the jewel weed shows us how this plant scatters its seeds over a considerable area; the wings on the seeds of the maple, ash, ailan-



United States Dredge, Ottawa



Czert Takes His Nap

thus, and catalpa enable them to cover greater distances; and the parachuted seeds of the wild lettuce, milkweed, and thistle give them the championship.

And what do we bring home? Exposed films—memory of what we have seen—increased love for natural beauty. What else? Emerson inquiries:

"Hast thou named all the birds without a gun,
Loved the wild rose and left it on its stalk?"

We have. But even Emerson, I think, would grant us the right to a few milkweed blossoms, where over-abundance plagues the farmers. It didn't take a gun to get my blue pottery goose; I bought her for a dollar. The two we make into a still life composition in the evening, "Goose and Milkweeds."

It sounds improbable, does it, that we should do this in one summer day? Well, summer has many Sundays; friends like mine are not averse to going out together right often. We are happy together; and we think we know exactly what England's new poet laureate meant by that profound line:

"The days that make us happy make us wise."

CLAIR DE LUNE
Verne Bright

Night, and the silence of the stars,
And far away the lyric cry
That water makes on ocean bars,

And the moon's cresset in the sky
Lonely and still . . . Love's avatars
Guide my footsteps where you lie—

Your face is a lily in the cool
Dark waters of night's velvet pool.

A California Garden Tour

By Charles A. Harris

Illustrated by the Author

One of the good things said of photography, particularly with reference to those who go into the open spaces, is that in general it stimulates observation and, by providing a motive, helps one to something of that intimate feeling for nature that inspired the late John Burroughs. It has been pointed out significantly that, in order to understand and interpret nature, any study of art should include John Burroughs as an indispensable part thereof. And as our subject has to do with trees let us begin with a resolve to understand and make friends with the trees—to find fellowship among the trees and groves and forests and as we retrace our steps homeward we shall feel secure in the belief that something of genuine value has been gained.

Besides utilitarian uses in the way of building material, in purifying the air, conserving moisture and enriching the soil, trees and shrubs, to a very large extent contribute to the beauty of any landscape. China of today presents a picture of the deplorable conditions in a land that has been denuded of trees and vegetation. We engage in photographic work from many different angles. For instance, an article on the subject of pictorial value of trees in composition, to illustrate how masses of foliage should be handled effectively, would, from this viewpoint, be most profitable. However, constituted as we are, it is fortunate that pleasure with profit may be derived from photography, in various ways.

The nature photographer's interest and efforts has a tendency to concentrate upon the object in particular instead of the landscape in general and it is this aspect of pictorialism that is now being considered. Of course there is some question (possibly no question) as to the place record pictures occupy in the field of art but, differences aside, the essential appeal to the nature photographer is the interesting character of the natural objects or creatures which it is desired to picture—the pleasure for example, of investigating the curious natures and habits of plant life—how the mansion is prepared and the measures taken for continuing the species.

It is said that people establishing homes in California plant palm trees in order to get the correct tropical atmosphere but whatever the good reason, there are certainly a great many of them in the southland both as to numbers and different species. Practically all of them are exotics. Strangers visiting the state today and enjoying the great variety and abundance of plant life can scarcely realize that even sixty years ago the coast and valley lands of the south pos-



Asiatic Fan Palm or Windmill Palm



Guadalupe Palm Erythea Edulis

sessed only a very scant natural arboreal growth. The demands of increasing population, especially those with abundant means and the suitability of the climate for growing almost anything has changed all this.

As with other plants and trees the flowering and fruiting of these palms is of much interest. There is a certain similarity, but one will find variety of form distinguishing the different species—curious some of them while others possess considerable beauty. Of these last, Loroma Amethystina one of the Cocos in general form similar to the more familiar Cocos plumosa which line the parking of many of our streets, except that the point of flowering is some distance below the branching top. That portion to the right in our illustration is composed of tiny flowers of delicate amethyst and old rose. The central part seems to me slightly different while the cascade to the left is a crop of round, dark red berries in long strings after the fashion of beads. The stalks which sprout from the trunk are of cream color making as a whole quite an attractive display.

The inflorescence most usual in palms is thrust out from amid the crown of leaf-stalks, the unopened flowers being contained within a stout woody sheath. The illustration of the Cocos plumosa, above mentioned, shows a half of one of these sheaths still attached to the cluster of seed-berries.

The Cape Palm (Phoenix reclinata) is a native of Africa and highly prized in the gardens for its graceful beauty. It is a favorite



Blue Palm
Erythea Armata



Dragon Palm
Dracoena Draco

palm used by artists to depict tropical scenery. The slender trunks deviate more or less from the perpendicular which tendency is responsible no doubt for the specific name, and the feather leaves arch prettily, uniquely turned edgewise to the sky.

The Honey or Wine Palm (Juboca spectabilis) has always been highly valued in Chili, its native habitat. Books have been written upon the utilitarian uses of trees and plants by primitive people. They seemed to have discovered in their simple ways the nature and properties of plants which served their needs as laboratory investigation does for us today. One of the various products of the Juboca is the sugary sap called palm honey which when properly boiled down is used in their diet as we use maple syrup. Of course when fermented an alcoholic beverage results and this last is the reason for the name Wine Palm. A valuable acquisition as a specimen tree and neat in its habit of shedding leaves as will be noticed from its trim appearance.

However for small homes these immense palm trees seem inappropriate yet on a sixty foot lot one often finds a couple of Fan Palms in the front garden fifty feet or more high. There are two very handsome palms of medium low stature that are decorative in a restricted space.

One is the Blue Palm (Erythea armata) and a sister species the Guadalupe Palm (Erythea edulis). The first has leaves of a



Kentia Forsteriana



Cocos Plumosa



Beaucarne Stricta

pronounced blue tone which is imparted by a coating of dense "bloom". When the trees are not in a good condition this last looks like mildew. The flowers consist of long slender stalks that thrust out from among the leaves and droop in a graceful curve sometimes to the ground laden with sprays of light yellow flowers. In the illustration one of these stalks can be seen on the right—two others are out of sight.

The Asiatic Fan Palm or as it is familiarly called hereabouts the Windmill Palm, is a curious combination. It is characterized by a dark, densely hairy trunk which gradually thickens upward from the ground. Sometimes the base is so slender that one feels in constant fear it is going to snap at the first heavy breeze. The stiff, deeply cut leaves, each forming a semi-circle and outlined against the sky bears some resemblance to a windmill. In the center among the leaves is shown, not very plainly, the golden bunches of bloom. These will later develop into similar bunches of fruit reminding one of tiny blue-black grapes.

The Demijohn Palm (Beaucarnea stricta) is another tree-like subject that will interest the curious. The striking feature is the swollen, bulb-like base of the trunk like an upturned wine-glass although I never saw a demijohn just this shape. The slender trunk is crowned with a mop of long, narrow green leaves out of which is thrust upwards the constracting panicle of small yellowish flowers. I think I should recommend at least one of these for your garden.

Kentia Forsteriana is a sort of aristocrat among these specimen palms. Notice the pronounced and graceful droop from the midrib which is not very usual, most of the leaf divisions either growing



Bunya-bunya *Norfolk Pine* *Kentia Forsteriano*

straight from the stem and form flat leaves or slant upwards in V shape although the latter often have a downward curve at the ends. The trunk of this Kentia has very neat and orderly ring marks while the detail picture illustrates the interesting inflorescence.

The famous Dragon Tree (Dracoena Draco) a native of Canary Islands is interestingly grotesque. From it one of the valuable gums called dragons blood is obtained which in olden times was renowned as an astringent. When mature the trunks develop an unusual girth, topped with clusters of the dagger-like leaves.

The desert regions of the southwest have of late years become more accessible and increasingly popular among travellers in search of something different. Also much visited by the artist colony. To such an extent have specimens of desert plants been carried off that a law now forbids the taking of any plant without permission. Perhaps it is due to this contact with the desert and the stimulated interest concerning these unique plants that cactus gardens are at present decidedly popular in these parts, ranging in size from a few square feet to the more pretentious collection in our botanical gardens. I fear this new activity is going to result in a brand-new list of impossible names.

Among the ornamental trees in California gardens one often sees a specimen of the Araucaria tribe. They are coniferous trees usually of symmetrical proportions, with short, prickly-pointed leaves upon the branches and the bark transversely marked with corrugations. In other parts of our land young specimens in pots are frequently used for interior decoration, and these people never see a mature tree. But in California, as one writer has it, they outdo the church steeples in their aspiration heavenward. Particularly in



Phoenix Reclinata



Loroma Amethystina



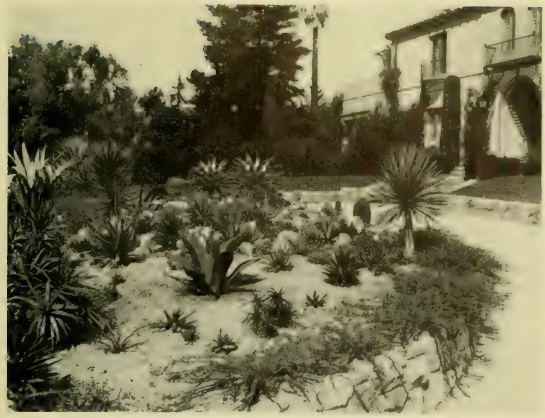
Juboca Spectabilis

the case of the Norfolk Island Pine (A. excelsa) many specimens about town are much over 100 feet high. The branches of this tree are clothed with awl-like leaves and set regularly about the trunk in horizontal whorls which gradually became smaller towards the top where they terminate in a succession of diminishing stars. The tree is sometimes called Star Pine.

The second species is from Australia where the natives call it Bunya-bunya or in botanical parlance (A. Bidwillii). It is a finely proportioned tree in pyramid form. The large cones are borne only on the topmost limbs, the seeds being edible and in appearance like an almond but larger and of a sweet chest-nutty flavor.

The third of the Araucarias sometimes seen in California is the so-called Monkey Puzzle (A. imbricata) a native of Chili. This species has a curious snakey look with long, slender, blunt branches to which the leathery leaves cling and overlap like shingles on a roof. The large tasty seeds of the cones have long been served on the dinner tables of Chili as walnuts and almonds are served with us. I am sorry not to be able to show a print of this. I trust and hope we have all been enjoying this little garden tour, only a glimpse of course being possible in any article on such a subject.

Garden photographs are usually made without much thought of specialization among the plants—the object being a picture and the flowers became merely accessories. In these gardens, possibly not in range with your garden photography, are often to be found unusual, sometimes rare specimens of trees, shrubs and plants which with similar things found elsewhere is a form of constructive work



A Uniquely Placed Cactus Garden

that easily becomes of absorbing interest and a little different from conventional garden pictures. One of the side lights is to make series of prints that illustrate the different stages of development from bud to fruit—from acorn to oak. These are said to be of interest to nurserymen and professional botanists and a sales program might be worked out.

Let us return again to the pictorial possibilities with such subjects. Lighting, point of view and background setting will all contribute and one can hope for an occasional picture worthy of a frame.

It is desirable, when possible, to size up the subject in advance to determine whether morning or afternoon light is most suitable because very often there is but one choice for position owing to obstructions. Also consider the background as to its effect and avoid permitting the background to confuse the subject, an effect similar to a picture of a man with a bush apparently growing from the top of his head. Occasionally this defect will appear and can be remedied by blocking out a part of the background with opaque. In general one is usually better pleased with sharp, clear rendering of detail for the average print of this kind.

The nature photographer who is a stickler for plants pictured in their natural habitat is going to be pleased with this work for one cannot well carry off a palm tree for home portraiture. However when it comes to handling delicate and dainty blossoms one often feels, I think, that many outdoor pictures of this kind could be technically improved under the soft, controlled light of a studio.

It is very much the same lighting problem one has in portraiture. Successful outdoor portraits are made but they are exceptions rather than the rule.

Something in the way of a compromise is the method once described by Cornelia Clark who gathers with the flower such accessories as a log, twigs, leaves, etc., and at home arranges an artificial setting as nearly like the original as she can remember. What occurs to me is that an occasional picture of the kind might be something to treasure but anything like a large collection would involve the photographer in a life-time job.

The pursuit of this work among the trees will make necessary the almost constant use of the adjustable lens board to get the elevation as the architects call it, and one must be careful in the use of auxiliary lenses and filters. If the lens is racked upwards to the limit and set with a small diaphragm the result in my case is acceptable but if a slip-on filter is added the upper corners of the negatives are very noticeably cut. This difficulty is adjusted by using a square W&W filter somewhat larger than the lens which seems to prove that a slip-on filter cuts the marginal rays. Supplementary lenses such as the protar and distar will also cut the corners under the above circumstances according to those who have used them.

Myself, I like these little pointers so will include a helpful little dodge I have been trying. If one finds that when enlarging with some negatives it is difficutt to get an exact focus on the easel, more especially when the magnification is considerable, try using a ruled screen in place of the negative for obtaining the focus. To prepare the screen clear an unexposed film by placing it in the hypo and then after washing and drying rule this transparent film with India ink, the lines crossing of course and forming squares. The lines should be ruled very closely together, somewhat less than 1/16 of an inch apart, because it is all enlarged very much when projected upon the easel. It will not be necessary to carry the lines clear across the film—a section ruled in the center being sufficient for the purpose.

An excellent practice with careful workers is to see that negatives and clear-glass are perfectly free from extraneous specks of dirt and lint before beginning to make prints—especially important when enlarging. Velvet will do the trick better than a brush. Just ask the madam to make a pad using velvet for both sides with a layer of absorbent cotton between.

Artistic Sincerity

No true artist, honest worker, ever tries, consciously, to astonish the public. If it is astonished without such effort the artist or workman is not to blame. On the contrary it may happen that a blind public at last sees and that causes its astonishment.—Edward Weston.



This remarkably beautiful child, remarkably pictured by Walter H. Calder of Vancouver, B. C., should shout from the house tops that photography in the hands of a master can immortalize the evanescent glory of childhood!

Photographic Price Cards

Sigismund Blumann

Illustrated by the Author

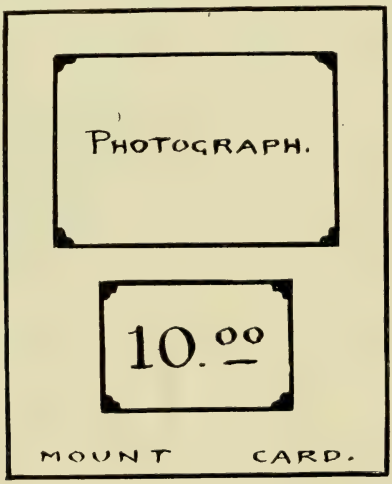
Even the most backward tradesman has come to know the attractions of pictures and the more progressive department stores take every opportunity to put paintings, photographs and similar visual appeals into their show windows.

The following simple idea should be brought to the attention of shopkeepers and some enterprising commercial photographer is going to exploit it persistently and aggressively till it lands and then cash in on it.

Briefly, since price-cards are still put on merchandise and the public is desirous of knowing what the article they are looking at is going to cost them before they even ask to look at it closer, why not make the cards eye-catchers? Why not make them attractive and create a receptive, responsive frame of mind? It can be done with photographs.

The cards should be somewhat larger than usual, say large enough to place a 5x7 picture at the top and carry the figures underneath. The card should be of neutral brown or gray with a neat gold or blue or pink border and the pictures should be bold and large enough to dominate in the size available.

That these pictures and the price may be changed as needed, all that is required is that a photo corner be placed on each corner of the photograph and the whole then be made to adhere to the selected



place on the larger card. Proceeding similarly with the small price card, this, too, is fastened to the mount. There is now a composite large mount card with a photograph above and a price card below. These may be removed without injuring the mount or the corners and new pictures and prices inserted in their place.

As a mere matter of economy there is something to recommend the scheme, but the great selling point is the enhanced beauty, the addition to drawing power in the window dress, and the possibility of advertising other items in the store by pictures so shown.

It should be known that the Art Corners mentioned can be had in black, brown, white, red, green, gray and gold, and that they are sold in every photo supply shop, in stationary stores, and in even the smaller towns at such dealers as would be likely to stock an article of the sort.

An Interesting Photographic Feat

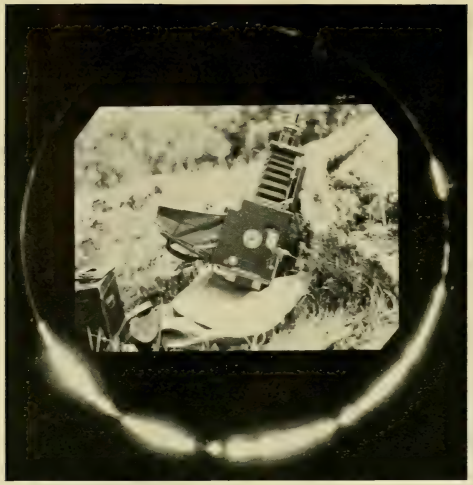
Some Correspondence Resulting From It

It has been our painful duty to reject some half dozen articles submitted which endeavored to cover Eclipse Photography by amateurs with amateur equipment. Such text might have a passing interest, which is a recommendation, but much error might result and that would be bad. Furthermore it has been our effort to make our popular science reliable. To create no wrong impressions. To avoid plausible fallacies which the memory retains when corrections and retractions are forgotten.

We, personally, took pictures of a recent eclipse with the ever-reliable, always ready Rolleiflex through the glass of a closed window and prints from the roll-film negatives so made were apparently as good as could be produced by observatory experts with their million-dollar outfits—BUT were they? The scientists who devote their life to specializing should have shown many grave errors and the following is to the point:

Mr. Woods is a true Nature Man. He devotes his entire time to wandering about in wild and inaccessible places gathering specimens and studying the flora and fauna intensively. He is too scientifically bent to carelessly offer anything to laymen, certainly not to trained scientists, yet we can see even he has been misled when going outside his sphere of knowledge.

The deduction is that while we make astronomical photographs for our own amusement we should be discreet in offering them as authoritative and that the editor who is compelled to refuse them is to be condoned.



The interesting view of the eclipse made by Mr. Woods and the improvised outfit with which it was made.

Professor Meyer:

In your lecture at the P. G. & E. last Monday you said your photo of the "Eclipse" did not show the Corona. (Perhaps due to clouds cutting down the light.)

I am sending you an enlargement, and also a positive print (natural size of negative) of the eclipse that I made at Novato, Marin County. The position was about one mile North by West of the railroad depot, on a hill 200 feet above sea level.

The camera was 3¼x4¼ Revolving Back Auto Graflex fitted with an extemporized telephoto lens of 8½-foot focus; this lens was composed of a Beck R. R. lens of 7-inch focus and two negative lenses properly mounted; one of these lenses is by Goerz, and the other by B. and L., and their focus is about 1⅜-inch and 2¾-inch, respectively; the stop was F. 32 in the 7-inch lens, which would make it about F:460 for the telephoto lens as a whole.

With one-quarter of the sun showing, plenty of exposure was gotten in 1/1000-inch, but most of the eleven shots I made were at the rate of one-four to one-fifth-inch, using a card in front of the lens; wind caused more or less vibration, as it was gusty with a North to South wind of eight to ten miles per hour. No filter was used, and the cut-film was the ordinary Eastman-Portrait of standard speed.

I would like to know if this photo shows some of the "Corona streamers" at the bottom, and also if signs of the "eruptive prom-

inences" you spoke of are also shown near the top of the ring? The sky was perfectly clear above, but when I looked towards the East I chuckled at the "teeth gnashing" of the learned "profs" at Comptonville and Honey Lake!

The shadow-bands here on the hill appeared quite plainly on grass-covered surfaces through which the earth showed enough to give a grayish background. The bands appeared about two inches apart irregularly spaced but of constant speed, like smoke mirage; they were visible at from six to twenty feet distance as they flowed towards me at a speed of about eight feet per second. They were invisible on the side towards their departure; their direction of flow was closely North towards the South; they were about one-fourth-inch in width, but nebulous rather than sharply defined. The shadow-bands were visible for about one minute after "totality," which, of course, was only "semi-totality" at my station, which was about four miles from the shadow-path center. I had no chance to look for these bands earlier, as I was busy changing films in magazine. All these conclusions relating to the shadow-bands are approximate, but they were certainly not the immense bands of shadow I had been led to expect to see sweeping across the hills, but were so narrow and faintly defined as to be invisible at more than twenty feet on the hill-top, and probably could not be seen at three or four hundred feet on white masonry.

FRANK M. WOODS.

Dear Mr. Woods:

It gives me pleasure to acknowledge your letter and the enclosed photos of the recent eclipse.

Your combination of lenses was an interesting one, but the results show themselves in the false lines and streamers. It is difficult to say if they are due to defraction or secondary spectrum, but they are the result of using such a system of lenses. Nevertheless the pictures are very interesting.

It is difficult to say with certainty if your picture shows any prominences. There are a number of small white patches along the upper part of the "ring," but I cannot locate the prominences which show on our original negatives. The June number of the A. S. P. publications will have an enlarged print of that section of our photos which show the prominences as well as a picture of the total eclipse such as I showed at the recent lecture.

Your photo shows distinctly that you were slightly to the south of the central line. Your description of shadow-bands was very interesting. It was not possible to observe them at our station on account of passing clouds.

There is nothing I can add or comment regarding the pictures. I shall be glad to keep them as part of my collection. W. F. MEYER.



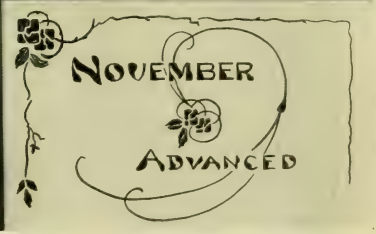
Medal Award
Advanced Class
Dr. Max Thorek, F. R. P. S.











SECOND: *T. Kobayashi*
FOURTH: *Dr. B. J. Ochsner*

THIRD: *T. Nohiro*
FIFTH: *Paul Macfarlane*

ADVANCED COMPETITION

November, 1930

P. J. Arnold
O. Atwood
F. J. Banning
I. Bellman
Oscar Benson
Lum Cheow
P. Christofer
Dr. P. M. Doughty
Miss J. Dunne
M. Evansmith
Josef Feil
Adolph Franzen
William Geddes
H. Goff
H. Y. Hara
Harold Inman
Mrs. J. Jones
H. K. Josephs
T. Kobayashi
Miss Alma R. Lavenson
Dr. P. Loher
I. Matsushita
Paul Macfarlane
T. Nohira
Dr. B. J. Ochsner
Peder Olvehsen
Henry Ovenmeir
Rene L. Quentin
F. A. Redger
Mrs. J. Rollins
F. Y. Sato
Dr. Max Thorek
Miss Josephine Ulman
R. d'Valvi
Dr. M. O. Wetsch
Harold R. Yautz
O. von Zacheris



Medal Print
Amateur Class
Paul and Louis Allen

They do not believe in a ruling class, whereupon they constitute an individual as dictator who picks his faction and rules with an iron hand.

Pictures have certain qualities that make them good or otherwise. These qualities were put there by Nature. They are subject to incontrovertible natural laws. Odd tastes, individual quirks cannot justify or disqualify. Underlying all human judgment there must be law and order. Mental Bolshevism may mean well, but it does create chaos. Protesting against evils is all right. Destroying established conditions without supplying better is crazy.

And so judges and critics will continue to be and to function. We crave opinions outside of ourselves if we are sane and not overinflated. Whatever our pose we still want to be told our work is good or bad, preferably that it is good. And we will continue to want to compare our work with what the other fellow has done and what the judges think of the other fellow's things. Sanity will prevail through our own perversity in the persistence with which we remain human.

The definition of a work of art—something someone likes—will never satisfy the maker of such a work. He will covertly be hunting for just a few others to convince that it is art and by that much getting assurance that he is an artist.

Most of us who cavil against the ignorance of judges and critics are not so much complaining of their judgment as of their adverse opinion. Few of us cavil at a critic who praises our work. Isn't that odd.

THE HOLIDAY

Old friend, here comes another holiday
For you and me. Let's doff the somber cloth,
This uniform of civilized captivity.
Go lap your fill and quench your thirst,
For we shall be upon the dusty road anon,
While I put on some easy rags
And load the pipe.

Hi! Now we're off.
Shine sun, blow wind. We see the hills
Calmly awaiting us: The beckoning trees,
The calling streams. We're coming now.

And good old friend, I somewhat envy you
The four light feet to prance upon the way
The keener scent, the more discerning eye:
The finer soul to recognize and know
What I have questioned in my time.

Would I could homage pay unto my God
With half the zeal you offer up to me.

Dear dog, dear friend, I see it in your eyes,
You would no more delay.
The pipe is lit
And I am ready, too. We're off.

Conventions

One of the most welcome compliments that came our way was the statement of a friend that he marvelled at our being able to maintain so fresh an outlook and to keep so close to what is going on all over the world. The answer is easy. We go to Conventions, we mingle with men of affairs, and our heart is attuned to the human note that rings in the lives of business men no less than in that of artists and poets.



Cine Technique

Several times we have been approached by various very able men who offered to conduct our Cine Department. The refusal chagrined them and perhaps they concluded we were conceited and egotistical in wanting to do the job ourself. The fact is we have no illusions. We know less than many, more than some, and enough to realize that the readers who want professional coaching do not expect to get it in a magazine and those that want to be helped by a magazine need someone who doesn't know too darn much and slop over, Sydney Smith fashion, and drown in his own overflow of erudition. I have myself (or should I say we have ourself? What matter?) been more puzzled than enlightened by the deep lore and abstruse exposition of matters of which we knew nothing.

So, by your leave, and perhaps with your grateful acceptance, we are going to carry on together. Just you and we. We shall be plain and explicit. What we don't know we shall learn for you and with you.

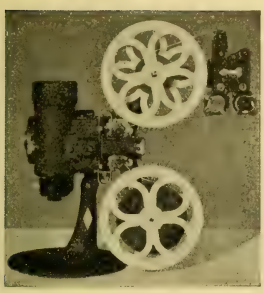
Here and now we enter the third lesson which shall be about Titling. You have made your film reel and are satisfied with yourself, naturally and humanly. Now for titles. Your action may carry the story. If it does you have achieved more than the best professional silent movies have. But also perhaps, you find something needed in the way of elucidations. Why does the continuity so incontinuitously (Webster take notice) jump from the baby toddling in the sunlit garden to the interior of a sumptuous Limousine? And whither are we driving? Cut. Insert title. Make the wording brief, clear, and decide that a little wit enhances. Be sure it is wit and not just smartness. And, dear friend, avoid puns and newspaper verbiage as you would the plague. Be gentlemanly in your English for the caption once immortalized in Celluloid shall appear on the screen to your friends, the captious as well as the indulgent. No one enjoys a smartaleck as he enjoys himself. Put a hole in that and wear it about your neck. That is a sample of what to avoid.

Make the words help the story and carry it on. Avoid going back to explain what has gone before if possible. And let us deviate here to make that apply to the continuity. It is possible to hark back in the action and get away with it,—it has been done,—but it is better to avoid that. Keep moving ahead human fashion and let the crab advance by retrogressing.

Having decided on what the titles shall be and where they belong make a separate reel of the Title Shots to be cut up and spliced in later. The titles may be made in several ways. There are boards with slots into which celluloid letters fit. There are magnetic boards with metal letters. There are all sorts of devices on sale. Use which pleases you best or do this.

Take one frame of the picture itself in negative form and enlarge on bromide paper to 8 by 10 and on the print draw your letters or paste on the adhesive paper alphabets to be bought in the shops. Now shoot these enlargements and you will have illustrated titles. Only be warned that the enlargements should be underdeveloped or in a high key. It may take it easier to tone the bromide print to a brown tone and use black letters. This helps to make them stand out.

When you come to cutting up and splicing in have the proper machine that makes this easy and effective. Do not spend freely on films and efforts and be niggardly in denying yourself a really good splicer. Work clean. Don't slop your cement about. Cut straight. Scrape thoroughly as directed and don't hurry the adhesion. Let the cement set.



New Cleaning Device

Amazingly simple and practical, a new device for automatically cleaning 16 mm. motion picture film, as it is being projected, is announced by the Bell & Howell Company. No longer will the home-movie projectionist need to clean his film laboriously and ineffectively by hand.

The B & H Film Cleaner, as it is called, not only prolongs the life of film by removing grease, oil spots and dirt, but the new screen brilliance, resulting from film scientifically cleaned is a tremendous factor in securing perfect projection.

This new device, which weighs only 14⅛ ounces, is quickly attached to a Filmo Projector, and is as quickly detached. The film is thoroughly cleaned on both sides as it runs through a pair of tapes moistened with "Filmoleen", an especially prepared cleaning fluid. Under well-regulated pressure, the dirt and grease are automatically wiped off. Then in passing through the projector mechanism, the film becomes perfectly dry before it reaches the take-off reel. Clean tape is brought into place at a turn of a knob whenever the old tape gets dirty. A 3-foot roll of tape is supplied for each side of the cleaner—enough to clean many feet of film.

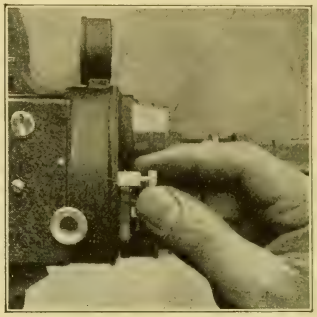
The B & H Film Cleaner is a Bell & Howell engineered product throughout and comes from this company's new engineering laboratory.

Titles for Kodacolor

The B & H Block Letter Titler Outfit proved so popular in white wood blocks for black and white movie work that the Bell & Howell Company conducted a series of experiments to ascertain the possibility of making Kodacolor titles with block letters in colors.

As a result, the titler outfit may now be had with blocks in colors of red, green and blue, as well as white. The blocks are available in complete solid color sets of 182 letters and 17 numerals in any one or all of the above colors.

Unusual as were the effects produced with the white blocks, the possibilities of the new colored blocks for Kodacolor titling work are tremendously multiplied.



New Victor Model

Victor has added another refinement to the Model 5 VISUAL FOCUSING CAMERA. The Turret Front of the Model 5 is equipped with 3 knurled aluminum shifting pins which make it possible for the head to be rotated without touching any of the lenses.

One of these pins has been converted into a plunger lock which prevents accidental or unintentional shifting of the turret, although it does not, of course, have any effect on the quality of the pictures made with the Camera.

The lock operates on the "push-pull" principle. To unlock, pull out the pin tip. When lenses have been rotated to the desired position, simply push the pin tip back in, thus locking the turret rigidly in place.

The Victor Model 5 was the first 16 m/m American Camera to be equipped with built in Visual focusing. Victor Prism Focusing is unique in that the Focusing Finder may be instantly adjusted to the eyesight of the individual using the Cam-

era—a feature which promotes accuracy and which has not yet been incorporated in any other 16 m/m Camera.

Another feature of this method of focusing to which the manufacturer calls particular attention is that the focused image is exact aperture size and shows all of the field taken in by the lens. The ground surface of the focusing prism is exactly the same distance from the lens as is the film when pictures are being made, an arrangement that obviates the necessity of using an internal compensating lens in the focusing system. In other words, the eye sees in the Victor finder the exact field that is transmitted by the lens to the film.

Cinema League Free Service

The Amateur Cinema League, 105 West Fortieth Street, offers anyone interested in making motion pictures a service that is not only worth a price but can hardly be estimated in dollars and cents. Write them for the Plot Service Chart, fill it out and return it to the League and you will receive free of all cost an individual dramatic plot or continuity theme. Moreover you will have contacted an institution that was organized and is maintained for the express purpose of making Cine Photography more interesting and successful for the amateur.

Get into communication with the League today, now. It is worth while.—New York.



Master Photo Finishers *of* America

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William Burton, Vice-President 216 N. Kirkwood Rd., Kirkwood, Mo.
Fred. B. Fountain, Treasurer 483 Main St., Middletown, Conn.
Guy A. Bingham, Manager Box 1020, Rockford, Ill.

Territorial Vice-Presidents

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North-Western States: Edwin Mayer 181 Ella St., Portland, Ore.
Mid-Western States: W. H. Jennish Box 597, Waterloo, Iowa
North-Central States: John H. Seamans 1953 E. 71st St., Chicago, Ill.
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Eastern Canada: D. A. Lynn 1570 Dundas St. W., Toronto, Ont., Can.
Western Canada: S. C. Atkinson 1924 Rose St., Regina, Sask., Canada

Calamity Howlers, Read This

That Stock and Bond catastrophe must have been cataclysmic. It seems to have terrified every man, woman and child in America. It would seem to have impoverished those who bought and sold at the wrong time as well as those who never bought or sold at all. And the funny thing is that those who were least interested are crying the loudest. To each of you I propound a question. How much in cash did you lose? Another: How much in cash do you really suppose your customers lost? Another: If you and they actually lost it, what became of it? Did it melt? Did the brokers get it all or only a percentage so small that you would never comment on it if you had won?

Now, as sane men with good sense, consider the facts. Stocks went away up and men with a few dollars figured on the back of envelopes and odd scraps of paper and found they were millionaires—on paper. Blooey and something pricked the bubble. There was only a drop of water where the irridescent filmy sphere had been before. But it was the same, the original drop of water. The paper rich men, when they tore up the scraps of paper, might have realized, had they been in a mood for realization of facts, that they were poorer than the day before, but just as rich as they had been the day before that.

As Guy says, "Every dollar lost by one man was won by another."

Under any circumstances all this happened some time ago. There was a flood in Noah's time. Are you living in an ark? There was a terrible eruption in an early century that destroyed Pompeii. They are raising wonderful grapes and beautiful cities exist where and whereabout Pom-

peii stood. Out our way we had a devastating earthquake and fire 24 years ago. You all remember the San Francisco disaster. We are not living in one-story bamboo huts. San Francisco is a bigger city than it would have been by natural growth! Taller buildings, finer homes.

Don't cry and hold your hands to your midriff with an imaginary bellyache, due to the dinner you ate a year ago.

Now is the golden period of your existence. Tomorrow will bring the returns from today's labor. The seeds you plant will bear fruit. Get busy. Don't crow when you are on top. Don't whine when you are down. Never quit fighting if you hope to win. And for the love of Mike don't turn your back to the rising sun and say morning will never come.

The truth is that Photo Finishers have suffered less from the passing depression than most industries. Of course, the noise of the howlers has somewhat deafened us. The loud wailing of the unhurt has daunted our courage. Well, if the troubles we hear about are going to be allowed to induce us to lie down, I for one, offer no sympathy. I'll send some lilies to the weak sisters and save my roses and my laurels for the undaunted, who, finding the fight a little harder, fight more strenuously, and noting that some are willing to drop from the ranks, decide the field is larger for them and spread their elbows to greater endeavor.

Buck up, brothers! The price of Pyro hasn't gone up and someone is buying the millions of rolls of films that are being made and sold. They are not buying them to put in the bank, or to eat. Someone is going to develop them.

REPORT
ON CONVENTION
will appear in the next issue

Association News

CHARLES AYLETT, 96 Yonge St., Toronto, Ont., Can., *President*
D. D. SPELLMAN, 4838 Woodward, Detroit, Mich., *1st Vice-President*
GEORGE D. STAFFORD, Chicago, Illinois, *2nd Vice-President*
HARRY BALDWIN, Fort Dodge, Iowa, *Asst. to Second Vice-President*
J. W. SCOTT, 205 W. Fayette St., Baltimore, Md., *Treasurer*
DON V. CHAPMAN, 2258 Euclid Ave., Cleveland, O., *General Secretary*
DON V. CHAPMAN, Cleveland, Ohio, *Membership Secretary*
W. E. DOBBS, Buick Motor Co., Flint, Mich., *Chairman Com. Section*
JAMES M. CAUFIELD, Louisville, Ky., *Vice Chairman, Com. Div.*
NELSON L. BULKLEY, 855 W. 5th Ave., Columbus, Ohio
Chairman N. P. E. C.

The New Program

The new program of the International Association was outlined by the survey workers to each photographer interviewed. It was found that 92 per cent of the photographers were favorable towards all the items of the new program.

Such plans as the International Field Service, the new method of deciding dues and the handling of all Association affairs at International Headquarters were looked on favorably everywhere. Invariably the studio owner in this class, whether large or small, felt that he would personally benefit from this new program.

A small minority of 8 per cent of the photographers interviewed did not like the impending program. Most of these stated they could not derive any benefit of belonging to an international, regional or local association.

Membership Dues

It was found on analysis that the old assessment method was not popular everywhere. Of 481 members, 170 or 35 per cent of the number were satisfied with the old plan, against 311, or 65 per cent, that were dissatisfied. Thus the survey has paved the way for a satisfactory and progressive future, for upon the majority of opinions have been builded the new plans for the International Association. The actual desires of photographers are known, and are being followed.

Another important and interesting article

about the survey will be made public in the near future. The information comes directly from the International Headquarters of the Photographers' Association of America.

The Relation of Photography to Business America

The International Headquarters here releases one more story on the country-wide survey conducted by Erwin, Wasey & Company, large New York advertising agency, for The Photographers' Association of America.

This survey, embodying as it does the desires of a great number of representative photographers on the North American continent, is the foundation upon which the Association is building its new program. The details of this program have already been started upon. Each detail of the program is being thoroughly worked out with the idea in mind of leaving no stone upturned as far as helping photographers everywhere find their way out of that business fog which so ominously settled over business America last October. That this cloud is lifting everywhere is beginning to be felt in some quarters. The business man with his many contacts is more easily able to adjust himself to the future.

". one reason why American business men are so rich in their activities and successful in their enterprises, is the wealth of literature on business which has created a business philosophy, powerful and most fascinating. Only the anaemic and brainless can remain indifferent to the inspiring and energizing influence of the wise and well-prepared business literature published in the United States." So spoke William Feather, well known business authority, a few months ago in the NATION'S BUSINESS.

With the photographer, it is a little different angle. He is a professional man. His technical problems are of such a varied nature that it is with a great deal of effort that the average photographer can take his mind off these problems long enough to take a study of Babson's statistics, Barron's business news stories or Starch's advertising plans.

The photographer is in a unique position. He is as much the professional man as the doctor with his many technical problems, yet he must face the business phenomena of industrial America with an intelligent eye, else he will lose himself as so many uninformed, bankrupt American business men have.

So the results of this survey are being published at a crucial time. As much as he can, the photographer must watch business trends. This survey gives the photographer a bird's eye view, an objective of himself and photography in America.

The first survey story touched on the following five points: Distribution of sales among different classes of photographers. The classification of studios as to appearance. The tendency toward joining regional clubs. The attitude towards the new program. The attitude towards the new plan of membership dues. Now to turn to the next few aspects of this nation-wide survey:

In each community visited not less than five studios were called upon. These five studios represented a cross-section of photographers in each community, for it was planned to reach as many different types of studios as possible. Thus, in any given city, the survey worker would interview at least five representative studios, ranging in size and type of clientele from the very small, up through the medium sized to the very large studio. In the small towns where there were but one or two photographers, they of course were interviewed. In the larger towns where there were as many as two score or more, then more than five were interviewed. A sufficient number as to give a complete picture of each community were in all cases interviewed.

The results of the survey have been valuable in many ways. They have, for instance, provided the first authoritative cross-section of professional photography ever made in the United States and in Canada. Limited surveys of small sections or in divided states have been made in the past. Attempts have been made to apply the findings in these localized cases to national problems. In that way a great many erroneous conclusions have been drawn in the past.

(To be Continued)



Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

President, C. M. Coffey.....Raleigh Building, Portland, Oregon
Vice President, Harry Vinson.....Bellingham, Washington
Secretary, C. F. Richardson.....Milwaukie, Oregon
Treasurer, Sam Walters.....Bushnell Studio, Seattle, Washington

Do We Face Dissolution?

A contemporary at long range and from meager information has concluded that the P. I. P. A. is about to disintegrate. He states in definite terms that we are facing dissolution. Perhaps some concrete facts may better inform him and reassure the loyal members of this association.

Some perfectly well intending members, entirely within their rights, came to the conclusion that a convention once in two years was not enough. That the distance from the extreme north to the extreme south was so great that it was hopeless to get attendance at either extreme. That with a closer and more restricted district they could keep better in touch and spend all their money where it came from. So they re-formed the old Photographers' Association of the Pacific Northwest.

There was no ill-feeling in that.

The P. I. P. A. has perhaps lost the intensive work of some very valuable men and women. It can spare them only at a sacrifice. But a tremendous majority remains and there is a good material in the present membership. New members are coming in and there may be very fine men and women amongst them.

The advantages of a coast solidarity remains as it always existed. The intense need of the P. I. P. A. is no less than when that need urged the old Northwest and the California contingents to join forces. A convention once a year in the northwest and another in California would hardly pay the manufacturers and dealers.

Scoff as we may at the exhibitors and mouth as we will about a convention not being for sellers but for the association that gives it, you will find that what you go to a convention for is to see what has been made for you since last year, to meet your fellows in the busy surroundings of a mart. The old Country Fair is in our blood and we have inherited a love for it as has been handed down to us the instinct to foregather on any excuse and indulge in our gregarious nature.

Not to speak of the fact that these manufacturers and dealers have borne the expense and sometimes left money in the treasuries.

When the P. I. P. A. suffers dissolution it will but furnish fertilization for another coast organization bigger and stronger. But that is far less likely than that the already existing body will grow stronger, bigger, and better within itself.

To the newly organized Photographers of the Pacific Northwest, greetings and every good wish. If they do the cause of photography much good we shall rejoice for we must share in it. If they fail, that would be but human and we shall not crow. We have differed but we are still friends. If we quarrel we shall weaken the interests of the craft so we shall not quarrel for our own good but meet as we have always met with a cheery word and the knowledge that men may differ and both be right.

The New Officers

President, Harold J. McCurry, Commercial Photographer and Postmaster of the State Capitol of California, Sacramento, California. Vice President, J. H. Gensler, Commercial Photographer, Portland, Oregon. Secretary, C. F. Richardson, Portrait Photographer, Milwaukie, Oregon. Treasurer, Henry Sackrider, Portrait and Commercial Photographer, Marysville, California.

These men are representative business and professional men. Their standing has never been questioned and their distinction is known over the entire coast. The new president is already exerting himself to perfect a campaign and lay plans for an even larger convention in 1931. It is to be in his home town, Sacramento, and with the commercial bodies back of him and an increased membership assured the next is going to be some convention.



Ye Editor Retaileth Newes of Ye Profession and in Quaint Italics Titallateth Ye Sphynx with Hys Quill

Paul True

Take a half a dozen Damns and you have the backbone of a Paul True after-dinner speech. Take one big blessing and a glad-you-are-with-us and you have Paul True himself. Always the same fun provoking, easy-going, never-worry-me and I'll never worry you fellow. A help in any cause. We often long for a sight of him and look forward to every likelihood of meeting him at whatever convention. How are you Paul?

Miss Judith Martinez

We never know where to expect this charming young artist to bob up next. She issues the most charming announcements of openings, establishes an enviable clientele and, presto, she is somewhere else. But wherever she goes art goes with her, and in her new studio at 240 Stockton Street, this city, we may expect to see her repeat her success and certainly to produce beautiful pictures.

The Stubers

To the old-timer, Stuber means Seed plates and a good fellow. The elder Stuber has become president of the largest photographic concern in the world and of one of the five largest corporations existing. He remains the same companionly fellow who loves to take off his coat, roll up his sleeves and get into the darkroom with the old line photographer and dive into the Pyro. His son was in to see us late last month and we recognized the chip off the old block. The same covert humor, the same human warmth, and the same underlying shrewdness, withal. Elsewhere you see the elder and head of the family and the third generation of Stubers. We haven't a picture of the intermediate generation or you should have it and see that the son of the one and the father of the two youngsters is a handsome man in his own right.

Todd of Seattle

Picture a tall, lean, gentle-faced, humorous-eyed man of the Yankee type. Infuse the visualization with all the good qualities you admire in men and you will have a good estimate of C. F. Todd of Seattle. His sincerity appeals to us. His honesty of action and purpose gains our esteem. He was a large factor in the success of the Seattle convention and achieved without prominence or obtrusiveness. It is his way to work hard and quietly. Everyone who knows him likes him. The P. I. P. A. is proud of him.

Miss Morgan of Seattle

Miss Morgan is a partner of Todd's and the old saying of birds and feathers holds true here. It is a pleasure to know these partners and they make up two more good reasons for going to Seattle.

National Research Council

Exhibit's to show how photography aids in the detection of crime have been recommended for the 1933 Chicago World's Fair by Dr. C. M. Tuttle, physicist of the Eastman Kodak Company at Rochester, New York.

Dr. Tuttle's proposal is contained in a report of the physics and optical physics division of the National Research Council Science Advisory Committee, which outlines suggested plans for an extensive series of proposed physics exhibits to depict a century of progress in physics.

The criminal record photography exhibit should include, the report states, rifle barrel and bullet cameras, finger print cameras, motion pictures used in detective work, and illustrations showing the discovery of counterfeits and forgeries by ultra-violet and infra-red photography.

The report suggests that the original apparatus from which bullet photographs were made be displayed as part of the criminal record photography exhibit.

The physics and optical physics division of the National Research Council Science Advisory Committee is composed of a group of America's leading physicists acting under the joint chairmanship of Dr. Karl T. Compton, recently appointed president of the Massachusetts Institute of Technology, and Dr. F. K. Richtmyer, professor of physics at Cornell University.

The Science Advisory Committee is a body of scientists and engineers from all parts of the country who are collaborating with the Chicago Fair management on plans for the science exhibits at the 1933 exposition.

Dr. Frank B. Jewett, vice-president of the American Telephone and Telegraph Company, is chairman of the National Research Council Science Advisory Committee.

Death of Elbert M. Morey

It is with the keenest sorrow that we record the passing of Elbert M. Morey, who died September 27 in San Francisco. He was a man of leisure who gave his time and energy to furthering amateur photographic interests and in that capacity was one of the prime movers in many of the activities of the California Camera Club. Mrs. Morey accompanied the body to Detroit for interment. Our heartfelt sympathy to the widow, which can but echo the sentiments of a host who will miss him.

R. J. Waters on World Tour

The grand old man of western photography, the oldest commercial photographer in California, is celebrating his access to renewed youth with a trip around the world. He left October tenth on the Dollar Liner President Madison with Hawaii as the first stop, thence to Japan, and so around the world. As he puts it, "I propose to keep moving as long as the purse holds out and if I take all the side trips that tempt me I may have to write for help." The good will of hundreds of intimate friends and the hopes for a well return when it best pleases himself go with R. J. Waters whither he journeys.

H. Lancaster Housewarming

That old guard of Martinez, dear Lancaster who has always been foremost in association activities and photographic welfare, has forsaken the smaller metropolis upbay and recently opened a modern portrait studio at 1105 Market street, San Francisco. On the evening of October 6th Mr. Lancaster invited his friends to help him open auspiciously and to that end provided refreshments and entertainment. Needless to say there was a large attendance and the spirit of cordiality that prevailed should make the establishment run prosperously to so good a start.

Johnson of Idaho

The family is an old and established one in Boise and photography knows the Johnsons, father and son, most favorably. The young man gladdened our best instincts. He represents the survival of the true American business man of straightforward manners and unswerving integrity. Only our firm conviction that this expression of esteem is generally held emboldens us to subjecting him to the blushes of modesty. Here's hoping we meet soon again and often.

D. H. Soder on Tour

Mr. H. D. Soder of Los Angeles is making a swing around the coast circuit including in his itinerary San Francisco, Salt Lake and the Canyons of Utah, and home. It was a pleasure to have this worthy photographer, an old friend of Camera Craft call and we hope to see him soon and often.

Alexander Leventon Home Again

After an extended tour of Europe with the intent of resting and recovering his health, Mr. Leventon is home and harder at work than ever. He was supposed to travel and rest, but would seem to have filled the time most intensively, for he visited every prominent photographer, took portraits of the celebrities, contacted the great musicians, went to concerts, and himself had to receive the calls of honor in compliment to his standing as one of America's great musicians. It is with deep regret that we hear Mrs. Leventon is not in perfect health. The pace her good man sets while resting might well be too strenuous for her.

Hanstedt of Denver

Our acquaintance began with a scrap. Several of our most pleasant friendships started that way. Hanstedt kicked at something or another, probably with reason, certainly with a conviction of cause, and we returned fire. When the smoke of battle cleared away we found we had both been wrong—or was it right? —and decided we liked one another fine. Since which we have kept pretty close tab on his enterprise and if, instead of being glad we had looked for a chance to knock, we should have been confounded at the man's tireless enterprise and originality. He is a dealer and a Master Photo Finisher of which Denver and the craft may be proud.

Portrait Photographers of Tacoma

At the annual meeting of the above organization, held September 2, Barton Holyer of the Mezzo Studio was elected president; E. Peterson of the Peterson Studio, vice-president, and John Smith, secretary-treasurer. It has been a prosperous year for the Tacoma Association, considering the conditions and the solidarity of the membership has done much to foster that condition.

P. D. Anderson in the London Salon

It is a pleasure to announce that P. Douglas Anderson has had his print Pals accepted at the London Salon. The picture is a charming one of a boy and his dog and beside its technical beauty has a poesy and emotional quality that will always gain it human appeal. It is gratifying to note that Anderson has again entered actively into salon affairs and is making pictures as he goes along making pictorialists in his University Extension Courses.

Block of Boston

Green for grass and blue for sky. You don't have to pay $10 a day to know that. That is a Block aphorism. Or was it an epigram? Anyway, Block is one of the pillars of the Master Photo Finishers. He knows his beans. He knows that the organization is essential to the welfare of the industry in which he thrives. And he most heartily and generously gives as he gets. We look forward to seeing him again.

Our New Treasurer

Jack Young, brother of our Vice-President, has assumed the office of Secretary and Treasurer of the Camera Craft Publishing Company. He will hereafter keep books, issue checks, and other ways take charge of the financial mechanics of this business. Those who receive their checks at regular intervals will be prepared to wish him a strong right arm. Jack is another good fellow added to the force—and we plead guilty to being a bunch of good fellows. His university education will enable him to keep even with the vernacular and his access gives the editor one more man to maintain the majesty of the sex. Miss Reed is being reduced to a hopeless minority in her own business, albeit we shall still let her pay the bills.

J. T. Bertrand

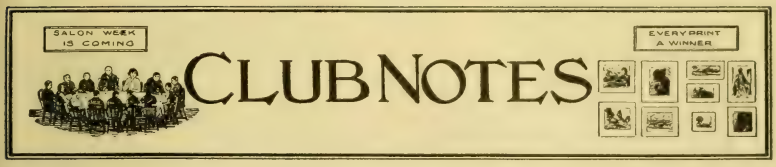
On a recent visit from J. T. Bertrand he told us he is making more money walking the streets than he ever made in photography. While we do not advise the profession to forsake their calling to walk the streets, we do suggest that if, like, this old friend, they can attach themselves to the selling end of real estate deals that net into the thousands they might tentatively essay pedestrianism. Frankly, however, we think Mr. Bertrand would succeed in any capacity and his little joke was meant only for home consumption for he always made a success of his photographic ventures.

The O. M. I.

Half a year or more in advance of its next convention the O. M. I. is already exploiting its 1931 event. That is as it should be. The promises made, though a trifle aggressive in being comparative with other events of the same sort, are quite certain to be fulfilled for one is justified in judging the future by the past. All honor to the O. M. I. and the energetic man who energizes its activities.

The Editor in St. Louis

As this issue goes to press Sigismund Blumann will be attending the convention of the Photo Finishers at St. Louis, after which he will make the swing of the Middle West, returning home by way of Los Angeles as the itinerary stands at time of writing.



Forthcoming Exhibitions

Rochester International Salon, December 4th, 1930, to January 3rd, 1931. Address: Victor Rayment, Salon Committee, Memorial Art Gallery, Rochester, New York. Closing date November 7th, 1930.

Torino International Salon, December 20th, 1930, to January 11th, 1931. Address: The Secretary Third Salon, Torino 108, Via Stampatori, No. 6, Italy. Closing date November 7th, 1930.

Antwerp International Salon, December 21st, 1930, to January 4th, 1931. Address: J. Van Dyck, Secretary the Fotografische Kring, "Iris", Haantjeslei 129, Antwerp, Belgium. Closing date November 15th, 1930.

Syracuse Salon, January 2nd to 31st, 1931. Address: Kent C. Haven, Director of the Syracuse Camera Club, Y. M. C. A. 340 Montgomery Street, Syracuse, New York. Closing date December 1st, 1930.

Los Angeles Salon, January 1st to 31st, 1931. Address: The Camera Pictorialists of Los Angeles, Los Angeles Museum, Exposition Park, Los Angeles, California. Closing date December 5th, 1930.

Japan International Salon, May 1st, 1931, to June 31st, 1930, to be shown in Tokyo and Osaki. Address: Tokyo Asahi Shimbun, Tokyo, Japan. Closing date March 15th, 1931.

Camera Enthusiasts of San Diego First International Salon, May 1st to 20th, 1931. Address: Miss Florence B. Kemmler, Secretary, 3150 Logan Avenue, San Diego, California. Closing date April 5th, 1931.

NOTE—Owing to lack of space news from the clubs is deferred.

AMATEUR COMPETITION

November, 1930

Paul & Doris Allen
T. R. Amos
Ross Arneson
Joseph Batranick
Fred Beidleman
James Brewster
A. E. Burns
Leon Cantrell
Sabato Capuano
J. O. Carr
M. C. Choy
A. W. Clark
J. M. Clossom
Darl Demaree
J. Dresel
Dr. Irving B. Ellis
Walter Fink
Dr.C. C. Fulmer
Harold Geiselman
Ignatz L. Gross
J. E. Hampson
George R. Hansen
Lionel Heymann
Arnold Jacobson
Walter Jenkins
Sorab J. Kharegat
Fred G. Korth
O. M. Liang
Ray Lissner
J. W. MacBride
A. B. Manning
S. M. Maule
Roy Mingins
O. Neinsen
Harry Oliver
Miss Mary Otterson
W. L. Paxson
Alfred Petrick
Mrs. C. B. Retter
Ralph Rex
Miss Zelma M. Service
Lyle E. Sharpe
J. L. Sheldon
B. P. Thacker
T. K. Tsukane
Y. Usami
Sanford Van Leuven
Paul Vockel
H. F. Warren
Miss Wilma H. Weeth
Mason Weymouth
Francois B. Whitford
Miss Evelyn Young

NOTES & COMMENTS

Watch Your Interests

We are not in politics. We have no right to foist political matters upon our readers. But we are vitally interested in the cultural welfare and in the artistic development of the state of California and in the whole country of which we are a citizen.

In a coming election there will be placed before the people a State Constitutional Amendment, number 9 which proposes to exempt from taxation the Henry E. Huntington Library and Art Gallery in San Marino. This institution was the life's intensive avocation of a multi-millionaire who developed a high degree of knowledge in art and literature and never stinted in buying the rarest and the best in both. He gathered about him men and women who were highly trained in the arts and in literature.

Eventually he dedicated the magnificent buildings, grounds, and treasures to his fellow citizens to be held in trust for them and so safeguarded all from the encroachment of politics and politicians. The Huntington Library and Art Gallery belongs to the people and the people have availed themselves of its extraordinary facilities.

To tax it might lessen the individual taxes of the population by the mere fraction of a cent. It should put a burden equivalent to a penalty upon an institution that is meant for and successfully functions as a potential for higher civilization. Your love of pictures and mine will vitalize this appeal. Vote **YES** on Proposition 15, State Constitutional State Constitutional Amendment Number Nine, Proposition 15. S.B.

Nagel Cameras

The high quality of Nagel Cameras has long been known. Now coupled with the reputation of the firm of Hugo Meyer & Co., of 245 West Fifty-fifth Street, New York, the line will gain an access of popularity. The new equipment is with Hugo Meyer lenses. The Vollenda will appeal to the masses who want a minimum of skill and a maximum of delivery. The Vollenda needs only to be opened to be ready to shoot. For other than infinity it may be rapidly focussed to feet, and on closing automatically returns to infinity focus. Get a booklet about Nagel Cameras and you will be pleased.

Defender Veltura

This is the latest of the Defender achievements. A warm-tone projection paper with all the quality of contact emulsions. Not an off color, over bromided flat sort of thing, but really what the makers claim. It comes in most of the grades so well known in the Defender line, and you are invited to try it in order that you may convince yourself.

Photography in Library Practice
Carrie W. Egan

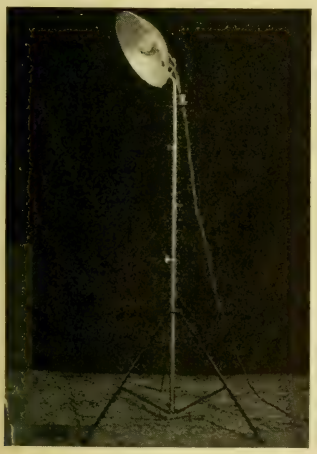
One of the most interesting practical applications of photography is its use by public libraries for reproducing rare and valuable material. In issuing books or papers which were out of print to the public a librarian formerly took the risk of theft, loss, or mutilation of material that could not be replaced, perhaps, at any price. If he refused to circulate them, he defeated the main purpose of a public library. Now there is a most satisfactory way out of this dilemma; the pages or passages of interest can be photographed, and these reproductions sent out.

Since 1911 the California State Library has used this method of making its most valuable material available for all. In June of that year a Cameragraph was purchased. At present a No. 2-8 motor-driven Photostat is in use. The State Library has a splendid file of newspapers, dating back many years. Much of this material has been copied by Photostat and sent to persons requesting it. In no other way could this rare material be circulated freely, yet kept intact at the Library.



Photoflash

Sensational! Screw a bulb into the lamp socket or into any bulb light apparatus you have, turn on the juice, a soft, non-dazzling, highly actinic flash that seems too weak to suffice for an exposure results. Develop and be astounded to find a full and adequate exposure. Without reflector in the space for which it is intended, at the proper distance it is quite equivalent to sunlight. With a scientifically constructed reflector—look out for over-exposure. Ask your dealer for a Photoflash.



Marshall Flash Powders

John G. Marshall is a chemical engineer. He may be accepted as knowing his stuff. When he talks of actinic lumins per grain, and detonating determinations you may be dazed but you gain confidence. Here is a man who knows his stuff and his stuff is Flash Powders for photographic use. The latest Marshall Smokeless and Marshall Panchromatic will particularly interest you. Ask your dealer or write John G. Marshall, 1752 Atlantic Avenue, Brooklyn, N. Y.

Nuace Corners in Color

It is not generally known that the mounting corners so popular in the gray, black, white, and sepia, may be had in red, green, and gold. The availability of Nuace corners in holiday tints enables us to mount our Christmas photos and greeting cards in appropriate hues. The reds and greens are vivid and pure colors and the gold really is a bright gold and not a sort of tarnished gilt. If your dealer cannot supply you write the Ace Art Co., 12 Gould Street, Reading, Mass.



CHRISTMAS

with its joy and good will—why not extend its spirit over the whole year? The fund from the sale of Christmas seals in December will carry help and education against tuberculosis throughout all 1931.

The National, State & Local Tuberculosis Associations of the United States

Buy Christmas Seals

Fight Tuberculosis



Beattie School

Beattie's Lighting and Negative Making Sessions, held at the Eastman Kodak Store, Los Angeles, afternoon and evening of October 1 and 2, broke all attendance records for this school. Invitations were sent out by the Store to a list of 1500, and the fact that nearly 1000 responded to the invitations was very gratifying to the Store management. The photo—by Weaver—is of the Wednesday evening session, when negatives were made of attractive screen stars and prints from these negatives given out as souvenirs the following evening. The Eastman Stores are to be commended for this attraction.

Fumosin

Dr. G. Krebs of Geka-Werke, manufacturer of that Famous FUMOSIN has through recent improvements perfected their powder to such a degree that they are now guaranteeing its anti-hygro qualities.

The two ingredients are packed in tin which separately will keep indefinitely and when mixed and ready for use, can also be left for any length of time and still be immune to atmospheric conditions, whether tropical heat, dampness or fog and will neither deteriorate nor cake.

The nature of its packing, which is tin, proves it to be a very high quality powder which also enables a faultless orthochromatic reproduction of colors as its flash spectrum is the same as the sun spectrum.

Eastman Kodak Stores

Out West here we are proud of our E. K. Stores. They are uniformly nice to look at, to be in, to buy from. They are manned by able men and women (language critics froth at the mouth) and they are, of course, absolutely reliable. Who could conceive of a Eastman affiliation otherwise. Tony Babb heads this Western chain, and we all love Tony. His smile and cherubic countenance are treats. Brother Pilon in Seattle, O'Neil in Portland, Elwess in San Francisco, are able and agreeable. Having broken through the austerity of Tyson in Chicago, who held us off at more than arm's length till he found we had nothing to sell, we are assured the East is no less to be felicitated.

An Error and a Correction

In our last month's issue there appeared an advertisement of Professeur Parisien M. Francais, 2038 Lane Court, Chicago, Illinois. We trust the readers will not be adversely influenced by the mistake, which read: "M. Francais, Professor Parisien." Those who desire productive courses in retouching would do well to correspond with the Professor under whatever designation.

Peerless Photo Colors

Holiday cards are never more attractive when photographically made than when tinted with Peerless Japanese water colors. Learn the Peerless way and you will add to your pleasure and the merit of your work. Your dealer can supply you.

Tabloid Chemicals in Winter

When the weather ceases being mild and developers work sluggishly, when it is irksome to spend unnecessary time in the dark-room weighing chemicals in a more or less, hit and miss way, Tabloid developers are the thing. There is no better winter developer than Tancol, and Rytol is good in tank or in tray, for paper or negatives. Burroughs Wellcome have built up an enviable reputation based not only on the convenience of their ready weighed, ready mixed tabloid chemicals but on the invariable reliability of the ingredients used. Ask your dealer for Burroughs and Wellcome Tabloid Photographic chemicals and end your troubles.

Halldorson

Get what information Halldorson has had printed for you about photographic lighting and learn how to make better pictures by artifical light and greater profits if you are in the profession. The Halldorson Company, 4500 Ravenswood Avenue, Chicago, Illinois, may help you in your Home Portrait problems if you let them.

Probus Paint

The years come and the years go, and Probus still covers trays, counters, sinks, tanks, and whatever and wherever a really waterproof, chemical proof covering is needed. Wolff and Dolan produced the first can and are producing it now. Time was when a few gallons a month supplied the demand. We should dislike telling how many gallons a day are now sold. There are other and newer Probus products. Have you ever used Print Luster. Write Wolff and Dolan, 239 Grant Avenue, San Francisco, and get some knowledge of what the odd name Probus means.

FOR CHRISTMAS
Let *Camera Craft Book Service* help
select Photographic Books for Gifts
No finer present exists



Conducted by G. A. YOUNG

Laws Which Affect the Photographer

This book might well be entitled "How to Keep Out of Trouble" and sold as an insurance policy against legal difficulty. Few will deny that a lawsuit means trouble whether you come out of it as a winner or loser for the time alone that must be spent in contesting a suit constitutes a heavy burden. The author states in his preface, "It is well known among law experts that the majority of legal controversies could have been avoided had the litigants acquired elementary principles of the law." It is the object of this book to provide the photographer with those elementary principles that will enable him to avoid mistakes that might lead to litigation and give him the knowl-

edge necessary to take full advantage of his legal rights as well.

Happily Mr. Leo T. Parker, the author, is not a slave to legal verbiage and his writing is readily understood and made exceedingly interesting by continued reference to actual cases that have come before the courts. The book in our opinion is thorough and complete in every respect and Mr. Parker makes doubly sure that every point is to be clearly understood by offering to give his personal advice, free of charge, accompanied by the necessary citations that will assist your local attorney in representing you. This offer is of great value as Mr. Parker has had a very wide experience in this special field.

The amateur photographer will also find much valuable information here, such as: How to copyright your pictures, and the protection afforded by copyright, the law in regard to exhibiting pictures of persons, and many other important points.

We hardly expected the Camera Craft Book Service to enter the insurance business but we now virtually offer you Legal Difficulty Insurance for life, premium $3.00. Published by The Abel Publishing Company, Cleveland, Ohio.

Photography Theory and Practice

"This book does not represent an attempt to compile an encyclopedia, a work of a kind which is always loaded with descriptions of obsolete methods and appliances and the details of numerous applications of interests only to a few technical people. The author's aim has been to bring into one volume as complete a treatise as possible on modern working methods and apparatus in conjunction with the minimum of theoretical considerations which he considers necessary for their proper understanding." The above quotation from the author's preface is given because in our opinion it conveys a very true description of the book. The work was originally published in French in 1926 and the English edition has been enlarged and corrected by the author, Mr. L. P. Clerc, the translation and editorship being under the very able direction of Mr. George E. Brown, editor of the British Journal of Photography. The combination of two such eminent names is all that is necessary to establish this book as the final photographic authority in the English language. Its value to anyone seriously interested in photography can hardly be exaggerated and it shall certainly occupy the position of honor in our own library. Published by Isaac Pitman & Sons, New York. 566 pages bound in strong cloth. Price $10.00. From Camera Craft Book Service.

Selling Colored Photographs

Mr. Le Heart who is well known for his courses in coloring photographs has now supplemented these courses with a series of three lectures in mimeographed form on how to market colored photographs. The lectures deal respectively with selling colored portraits, landscapes and commercial water coloring. The complete set sells for $5.00. Obtainable through Camera Craft Book Service.

Wilhelm Knapp Books

We have been fortunate this month in receiving four books from the house of Wilhelm Knapp, Halle (Saale) Germany. The titles are as follows: Die Verarbeitung der Photographischen Platten, Filme und Papiere which is part 3, volume 2 of the Ausfuhrliches Handbuch der Photographie series, Knipsen Keine Kunst, a little pamphlet of encouragement for the snap shooter, Lernt Richtig Photographieren, a manual of instruction for the amateur, and Der Portrat-und Gruppen Photograph beim Setzen und Beleuchten, a treatize on posing and lighting for portrait and group photography. Those who read German are indeed fortunate for the Knapp publications are among the finest available on photographic subjects.

Manufacture of Plates, Film and Paper

Another installment of the Ausfuhrliches Handbuch der Photographie series has just come to hand and is devoted to the manufacture of Plates, Films and Paper under the title of Die Fabrikation der photographischen Platten, Filme, und Papiere, by Dr. Ing. Fritz Wentzel. The whole of the series is under the editorship of Dr. Eder and constitutes what is probably the most complete and authoritative work on photography. Published by Wilhelm Knapp, Halle (Saale), Germany. Available only in German. Price, $12.00, paper; $13.00, cloth.

DECEMBER, 1930

CAMERA CRAFT

REG. U. S. PAT. OFFICE

SAN FRANCISCO



LOVELY TWINS — C. E. RICHARDSON

VOL. XXXVII NO. 12 PRICE 20c

Founded 1900

SAN FRANCISCO CALIFORNIA

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A GREAT, GREAT PAPER FOR FINISHING!

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SUNRISE IN THE TEMPLE — ARTHUR F. KALES

CAMERA CRAFT
A Photographic Monthly
SIGISMUND BLUMANN, EDITOR
Claus Spreckels Building, San Francisco, California
FOUNDED MAY 1900

VOL. XXXVII DECEMBER, 1930 NO. 12

Arthur F. Kales

A Militant Pictorialist Who Really Pictorializes

Illustrated with some hitherto unpublished works of Mr. Kales

Sigismund Blumann

Here is a subject to which I should be able to do justice. Prejudice for and against are so lacking that my like for Arthur, his hardly conquered dislike of me, my admiration of his work and his supreme contempt of mine, his many kindnesses to me notwithstanding or because, the delight his pictures give me and the enjoyment I get from his aggressiveness, all combine to make me the best writer in the world on Kales.

When we meet there is in each of us an undercurrent of amusement. He thinks he has my measure to the breadth of a hair and laughs at the estimate he feels I have made of his character. My mind is in pretty much the same frame. You may think this is not conducive of amity and personal contact and that it savors of a sort of contempt. Perish the thought. We get on famously for Kales knows he can make pictures that are pictures and that I know a good one when I see it. He is assured that if I am no pictorialist I am a critic, an appreciative critic. I am assured he is no critic because of a mental nervousness, impatience, intolerance, that hurries him to conclusions.

As usual when projecting one of these little biographies, which are not at all biographical and very much appreciations, I asked for data, personal ideas, anecdotes, and so forth. Mr. Kales sent me a characteristic reply and it is going to follow without a change or omission. It is a living likeness of the man. God bless him. He says he was born in Arizona, and I do not know the nationality of his forbears but offhand I should say he is a ramping, fighting Irishman with the racial big heart and all sacrificing temperament, when and where friendship makes the demand. He will inwardly scoff at this but common friends will recognize the description. Was it not Kales who packed a valise full of Bromoil paraphernalia from



Lupe Velez — *Bromoil Transfer* — *Arthur F. Kales*



Bromoil Transfer

Lupe Velez *Arthur F. Kales*

Los Angeles to San Francisco and spent an hour showing me his technique? Is it not Kales who fighting off a dislike he cannot analyze or justify makes me welcome when I come to his city? He is the original of the fellow whom you must love whether you like him or not.

And he does make pictures. His most popular work has been that which the public has seen. His best work, to my way of thinking, has never been on show. There are little prints, negatives stored away which would carry his art down to posterity. For all his attitude of taking salons and juries as a matter of course, he is still making salon prints for the salons. He makes them to fit the place, the men, the taste. In some repository are negatives from which pictures could be produced, may be produced if my efforts prevail, that will storm the defended citadels of painters, etchers, High Arties. They will never be imitation paints or etchings. The man could not be guilty of such stuff. There are in my mind several tiny prints once shown of dancers with a background of travertine, perfect modern friezes of Greek suggestion, as fine as anything any artist could produce. From which you may say that Kales is great by what he has shown and is greater in potentials.

The standing of his work at once determines its staple merits. It is internationally acclaimed. The British praise him in most unstolid enthusiasm. The Germans, the French, the Italians, all give him a top place. We at home, even, take respite from sniffing at Movie Set Stuff and confess that a Kales print is a joy.

To tell you more would be to effuse more. That this is neither insincere or sycophantic let this story prove.

Some years ago I showed the gentleman several of my prints. He looked at them without a change of expression, handed them back and said: "All you need is for someone who knows to take you out and show you where to put your tripod, how long to expose, how to develop, how to make a bromide, and to trim the print for you. I think you could learn." Will you believe it,—the man has been dear to me ever since. Were I less encased in brass, a trifle less certain of my own greatness, he might have offended or hurt me but here, as one great man to another, an opinion had been expressed and it was, to say the least, frank. That is Kales. Tell him he hurts and he will soften to a sincere regret. Let him help and there is nothing known to him he will not divulge, nothing he can do which he will not take the pains to teach.

Don't try to be great, though, or too cocky when Kales is about. He loves the Kilkenny game of swatting heads that stick above the crowd. He does not overvalue himself and has no patience with self-assured lesser men.

And now let the subject speak for himself.

"I was born in Arizona more years ago than I care to remember. My early boyhood was spent amid frontier surroundings highlighted by such personalities as post Surgeon, later general, Leonard Wood, Captains Lawton and Chaffee, later generals in our army and a dozen more friends of my Father, who attained fame in one fashion or another.

"My earliest ambition was to be a stage driver—preferably on the run across Maricopa Desert. Later on, the life of a cowboy seemed more desirable. Skipping a few years I earned the money to buy my first camera by painting the iron fence that surrounded our home in Oakland (we had moved there in the meantime). Nothing much happened—pictures were of the usual snapshot variety.

"Later, while at the University of California, I became interested in processes; carbon, gum and platinum were the extent of my experiments. Another lapse. Then a chance acquaintanceship with James Doolittle and the renewal of an old friendship with Will Rabe started my pictorial career. These two friends suggested my sending prints to the London Salon in 1916. I had never heard of it. It intrigued me. I collected a model and a few props and went through the agony of creation and negative making. Three prints were hung and one published in Photograms of 1916.

"In 1917 these two friends told me of Pittsburgh. I had six prints hung and was elected a member of the Salon. I was on my way. I have exhibited in London each year since—my greatest achievement being twelve prints hung in one salon there. And each successive year since 1916 has found one of my prints reproduced in Photograms. In 1921 I was made a member of the London Salon —an honor which I greatly prize.

"My preference is for figure work. I started with a combination of figure and landscape and this has led to all sorts of variations My own personal slant has generally governed my selection. Beauty has been the main requirement, supplemented by symmetry.

"Until 1920 I was content with bromide and chloride enlargements. Then I met Hamilton Revelle, an English actor. He interested me in Bromoil Transfer. This was a turning point for me. I had done about all there was to be done and was bored—a new avenue was opened.

"It took me two years to lick this process. The battle itself was interesting and out of it all came a new lease on life. I was now able to do many things I had long wanted to do.

"As time has gone on I have had less and less time for photography, but its attraction does not seem to lessen. I shall probably continue till I pass on. The pictures I make are primarily for my own pleasure—if others like them, well and good, I am glad—but they must please me first.



Nee-Nah — *Bromoil Transfer* — *Arthur F. Kales*



Bromoil Transfer

Ballerina, Vanda Hoff *Arthur F. Kales*



Bromoil Transfer

Cameo — *Arthur F. Kales*

"My friend Blumann is going to write me up from these notes. He will probably say that I am a Bolshevik—an independent cuss with little regard for convention. Really, I have a high regard for it—so high in fact that I do not choose to cheapen it by too strict observance. Some day, if he still insists that I am unconventional, I will write him an article on Bromoil Transfer which may convict me at first glance, but which in the final analysis may in turn convince him that I do not continually kick over the apple cart."

PAX

By Bert Leach

The angels sang, one holy night,
A song, the song of Christ and peace,
To bring the weary world surcease
From sins that stain and wars that blight.

But warring races, warring creeds,
And warring nations, clothed in might,
Have made that world a field of fight;
Bloody through centuries, still it bleeds.

Men fight for gold, and call it God;
They draw a halo round their greed;
They sanctify each brutal deed,
Avow submission to the rod.

Still Christian swords with blood are wet
That flows from pierced Christian hearts;
While rotting Christian flesh imparts
To Christian soil its substance yet

Makers of peace the Savior blessed,
But not the stirrers up of strife;
Yet they who have made carnage rife
Pray Him for love, pray Him for rest.

One song the holy angels sang,
Let us that one song learn, and live;
Christ came, and peace he came to give—
Thus over Bethlehem it rang.

Shooting Stars

By James N. Doolittle

Note—The illustrations are furnished by courtesy of the stars shown and permission of Paramount Pictures and the Warner Brothers.

There is probably no stratum of human life about which so much is written and so little said as that which purports to deal with and about the motion picture folk. Virtues and vices are magnified alike 'way beyond the realm of believability; the press, on one hand, revelling in the opportunity of headlining any bit that might even remotely savor of scandal; the press agent, on the other, extolling no more than every day virtues to the point of absurdity.

Since they are, in a sense, creatures of our own making, perhaps we expect a certain glorification of their deeds or misdeeds by way of taking pride in our accomplishments. But, be all this as it may, there is yet much to be spoken in truth which will reveal those whose lives are no longer their own, in a light less dazzling but equally flattering.

Comes now the photographer whose duties closely parallel those of the writers who are engaged in the dissemination of all that we are supposed to know about people of the screen, but who alone is concerned with at least an approximation of facts. He doesn't have to say anything; camouflage is no resort of his and is more often an act of gilding a lily than the suppressing of an awful truth. He cherishes few illusions, knowing them, as he does, at work and at play, in the privacy of their homes and as just folks, even as you and me. In fact, many whose names are written in the flaming radiance of Neon tubes in Broadway *are* still "just folks" to him, for he knew them when they were struggling for recognition against adversity; when the qualities which ultimately placed them upon the crest were all but powerless to wrest them from the tide of oblivion.

Photographing the stars, then, is dealing with the truth about our idols. If the star be shown in the automobile section of the Sunday paper stepping from her new nineteen-cylinder Ambrosio, it may not actually be hers, but at least she has two or three just as good, and with just as many cylinders, in the aggregate. Do we photograph her on the set about to step into a rock-crystal bath-tub it is only a mild falsification, for she has equally elegant, if not far more practical ones, in her own home. If we do not shoot her groping for the elusive soap with her eyes blinded by the product which she has endorsed, it is not a subversion of the truth—merely an evasion; be-



Ruth Chatterton
by Otto Dyar

Courtesy Paramount Pictures



Jeanette MacDonald
by Gene R. Richee

Courtesy Paramount Pictures



Myrna Loy
by Fred R. Archer

Courtesy Warner Brothers



Richard Arlen
by Otto Dyar

Courtesy Paramount Pictures



Billie Dove

by Elmer Fryer

Courtesy Warner Brothers

sides, the director has long since called "cut." If the photographer is called upon to go to the home of a star and photograph him in his library, it means that he really has a library, that he is fond of reading, that he loves books and wishes that you would not insist upon proving it by photographic evidence.

This brings me to another point. The star or any actor of prominence usually genuinely dislikes being photographed, for, long before he "arrived," the novelty of sitting for hours before a camera wore thin. He is usually graciously acquiescent to the demands of the photographer and realizes that pictures are a vital necessity to his work, will co-operate whole heartedly in securing the best photographic results, but, as often as not, it is by design, a quick means of getting a disagreeable duty over with and so well that there will be no retakes. This applies slightly more to men than to women of the screen, for, while I would not care to debate the point, it may be possible that the latter are—shall I say—"more susceptible." At any rate, there is a far greater demand by publishers for pictures of our women stars and the studios supplement that demand by requiring



Ann Harding
by Elmer Fryer

Courtesy Warner Brothers

many times the number of pictures of them. While a man's wardrobe is more or less a matter of standard equipment, and he may appear through an entire production without a change, a woman may flit from scene to scene with so many costumes that one almost wonders when she had time to don them. And before the picture goes into production, she is photographed in each of them—fashion stuff, so-called.

The actor, still a regular human, has hobbies—usually expensive ones, for he can afford them, and because you are interested in him, you are supposed to be interested in what gives him pleasure. So the photographer invades the privacy of his club and shows him trying to beat par on the golf course, goes out to the stables and finds him grooming his pony for a polo match or selects a sea-going camera and accompanies him (approximately) on a cruise down the coast of Lower California.

On the larger lots, photographers are engaged in three capacities. There is usually a portrait artist, a man on production, whose work is confined to representing the important phases of the story—

the plot in picture form—and a publicity photographer who is charged with taking such pictures as may be used by the papers, fan magazines and about or around which publicity stories may be written. Such pictures are usually ordered by the press department to illustrate stories already written or contemplated. He is endowed with the instincts of the newspaper photographer with an appreciation of story value of such material as he turns in.

But the "still man," the man who is assigned to a production to represent it in terms of still pictures, is chosen for his training in each phase of photographic practice. Moreover, he must possess certain of the powers of a good director, for he is often called upon to so plan his action as to represent in one shot the essentials of an entire "situation," to improvise "business," which, while not actually appearing upon the screen, will convey the essence of a particular episode. Too, he must work well with the cast and staff, for his is really no part of production activity and too often he is under the necessity of getting his stuff as best he can. Production schedules rarely contemplate the time which should be allowed for the obtaining of the best possible results so that we often find him working with but little co-operation from the company. Directors, as a class, are highly appreciative of fine photography, but are too often harrassed by limitations of time, budgets and schedules to allow the photographer to get the best from what is really a wealth of material.

Photopictorialists here in the Southwest who have shown in salons have often been criticised because their works savored too much of the movies. While the presence of the motion picture industry in Southern California may have an influence upon the output of a few, I can state most authoritatively that a year's showing from local pictorialists will not embrace a half dozen pictures taken on a movie lot. The material is unquestionably there—but just try and get it! Strictly pictorial material—exhibition pictures—are considered of little value for exploitation purposes by the studios and the demands upon the photographer's time "in line of duty" are such that there is little left to indulge a hobby or to take anything that might be used for exhibition purposes.

The camera pictorialists of Los Angeles number among their members such men as Fred Archer, Kenneth Alexander, Elmer Fryer and Karl Struss, all of whom are photographers in the industry, yet exhibition material is furnished by them largely from sources outside the studio gates and is mainly of such character as might be taken by anyone, anywhere—granted the same skill.

(To be Continued)

Many more portraits of equally prominent Stars will embellish the next installment.



The Black Pool — *Arthur F. Kales*

Plate I



Desolation *Arthur F. Kales*

Plate II



Janie — *Nancy Ford Cones*

Plate III



Visiting *Joseph M. Bing*

Plate IV

What a Good Photograph Is—

As Interpreted by the Brown Studio

By Thomas Southworth

Do you know what ingredients are necessary, and in what proportions and under what conditions and how long to "bake," to insure a GOOD PHOTOGRAPH?

Of course you answer no. It is not expected of you. But won't you permit the Brown Studio to give you an idea of the technique a good photograph must have; the quality this studio requires and puts in that which it offers the public? You have some knowledge of EVERYTHING which has an influence in the performance and desirability of your car; we'd like to have you as fully informed about PHOTOGRAPHS.

When you enter our studio to have a picture made, we accept the implied challenge. We say "challenge" because such is a frequent attitude of mind of prospective sitters, due to previous disappointments. We accept the responsibility in true perspective. We consider we have been assigned a most important task. It IS important. We realize that the conscientious execution of the commission will have an influence, one way or another, not only immediately after you accept the pictures we make of you, but ten, twenty, thirty or maybe FIFTY years later. WE CANNOT AFFORD to have on your walls, a picture staring at you and yours and your friends through all these years, which is not a credit to this studio.

When we "take charge" of you we tackle first that which by far is the most important phase of the process of picture making—that of making the sitting. So many things of importance, which must be controlled during the comparatively short time we are "working on you" in person; the camera man must be keyed up to a high pitch to prevent the least one of many details being overlooked. First of importance is the making of a picture of YOU. The YOU before you reached the studio—as you were when chatting with an old friend at the corner. If this were but the matter of equipment, everything would be lovely; but it is NOT. Long experience has taught us that if we tell you to "relax," the more selfconscious you become. The Brown Studio, like all other leaders in the profession, has always known of the futility of these antiquated gestures. We bend every effort to "catch your unawares" to "get you off your guard." (This is why friend wife, or friend husband, or sister Mary, should NEVER insist on "helping" the camera man.) The supreme importance of possessing lighting and camera equipment which will

permit the most rapid exposures is recognized by all leading Photographers. The "fastest" plates and films of the highest quality must be used and with such abandon as to numbers and cost as to give us an assurance before we permit you to leave, that we have got "something good" of YOU. The successful camera man has a difficult double SIMULTANEOUS role. His mind must work fast and on two widely divergent things throughout the sitting. He has assumed the responsibility of making a picture of YOU; not what you offered him, and must, without allowing his mind to be distracted from this prime purpose, see that all technical conditions are in perfect order. He must make certain that the light falls on the face of his sitter from the correct direction. His light must be "balanced," i. e., in correct brilliancy—the lights and shadows of the face and figure are to be harmonized so that a pleasing effect may be secured on his plate or film. He must harmonize his "exposure time" with the known sensitiveness of his negative making material, and he must know WHEN TO SHOOT.

The camera man at the Brown Studio is ALWAYS keyed up to the importance of these many relative factors which have a marked influence for the public's preference for a Brown Studio photograph.

After you leave the studio, although the VITAL work has been done, the work has only just started. The same skill, the same care, must be continued in the later processes. The "exposures" must be developed. Carefully compounded chemicals of known propensities are used. The "finest" efforts of the camera man can easily be impaired by carelessness or lack of knowledge, by OVER or UNDER development. The physical propensities of the negative material must be guarded through the processes of development, fixation, washing and drying.

Since the advent of photography, many shortcomings or deficiencies of photographic materials have been recognized. One of these is the inability of negative making material to correctly render, in monochrome, the various colors as they impress the eye. Blue eyes photographing too light. Red hair too dark. Yellow too dark. Freckles, sometimes almost invisible, appear as so many black spots. Flesh texture too dark. The public, as well as photographers, through long usage, have become accustomed to this and accepted it as a matter of course. The Brown Studio is one of the few leading studios in America to make the change from this faulty photographic negative material to the modern "Panchromatic," which photographs blue eyes as they should, red, yellow, the browns in the tones of light as they influence our vision. In short, a Brown Studio photograph has "correct color values." To do this we have had to make some very important changes and modifications as well as pay more for the difference of materials. This we have gladly done.

The next stage in our dealings with you is that of submitting

proofs. We like to go over these with you IN PERSON. There is a very important reason for this. If you are stout, maybe we can trim down your figure. We do this frequently. We reduce high cheek bones, remove warts and minor facial blemishes. Reduce the thickness of the neck and arms, and have, on occasion, removed goiters and straightened crossed eyes to the complete satisfaction of our customers and ourselves. If the background fails to please, we can substitute another one, even after the picture is made.

After you have made your selection from the proofs and all corrections made note of, the next link in the chain that goes into the making of a fine photograph, is that of "Retouching." This is the process of correcting the chemical shortcomings of our negative materials and that of "idealizing" our sitter; the latter commonly referred to as "flattery." The Brown Studio, using only the very finest Panchromatic negative material, has little cause for concern about the former; the "idealizing" process is left to one highly skilled in this distinct branch of our work.

"Retouching" requires much skill. The efficient one must be able to "read" the lights and shadows of the face, know where to add and take from, so as to present the sitter at their best. The more skilled the retoucher, the more homeopathic their treatment of the negatives on which they work, which is applied with lead pencils of varying tempers, with needle-like sharpness. A very few of the more skilled make physical changes with special knives and this is called "etching." Etching is a process which "takes from," whilst "retouching" is exclusively an "adding" process. The removal of loose hair may be a matter of etching, if lighter than its surroundings; if darker, it is one of retouching. Improving the contour of the face may be a matter of either or both, likewise the "idealizing" of a neck by making it more shapely or paring down bones and filling out hollows. The Brown Studio overlooks none of these important things because of the satisfaction and pleasure they are expected to reflect in the finished product.

It is still possible that the pictures you will receive may not be up to a high standard of quality, unless that of "printing," which is the next link of the process, is intelligently and skillfully carried out. The printer must "know his onions," if you will pardon the vernacular. If he has been furnished with a "perfect" negative, he must furnish "perfect" prints. Even the most skilled printer must frequently make several prints, varying his printing light, or his printing time, or developer, so as to do this. His job is that of putting in the print ALL the quality the negative possesses. This is not always done. Often the "shadows" are too black—lacking in detail—and the "highlights" too white, sometimes called "bald spots" and also lacking in detail. Sometimes the whole picture is "gray"—lacking in brilliancy. The Brown Studio is ever alert so that the customer

gets in his prints ALL the quality the camera man, the darkroom man, the retoucher and the printer are capable of putting in their various links.

No responsibility is watched with greater care by the Brown Studio than that of imparting PERMANENCY to every picture allowed to leave their studio. This responsibility is one of not alone ample washing after the development and fixation processes are completed, but the manner, the proportions, and temperature of the fixation chemicals and the length of time of treatment. During the warmer months of the year the fixing bath may become quite warm. If this bath, even though quite fresh, is allowed to exceed a certain temperature (85 degrees Fahrenheit) and even though the prints are well fixed and washed, "sulphurization" is frequently started in the print, which will later become quite visible and change the character of the image and cause "fading." Good photographers are sometimes shocked on beholding faded prints they may have made but a few years ago, attributable to failure to appreciate this fine chemical point in the nature of the fixing bath.

With a few minor processes, such as flattening, print retouching, trimming and mounting—the minimum number of handlings for the ordinary output—the FINISHED PHOTOGRAPH is ready for delivery.

On each and all of the many processes involved in the making of fine photographic portraits depends the success and permanency of that which is handed to the customer. The conscientious photographer regards his pictures as having one of the characteristics of wine; the value (sentimentally) improving with age. The importance is thus emphasized that the selection of one's photographer for a "serious" portrait is one that should be carefully made.

The Brown Studio calls the attention of the reader to its slogan: "Pictures which almost talk." The specifications of a photograph justifying this description must first of all be YOU. YOUR NORMAL SELF. They must possess that high order of technique that they might almost appear to be able to walk right out of the frame. That a picture may do this, it must possess a feeling or appearance as of having solidarity—depth—the third dimension—although, perforce, the latter is impossible on a surface having but two such dimensions. This effect is secured by the mastery and control of light and the later and co-ordinated processes. When our portraits are referred to as "speaking likenesses" the speaker is—non-technically, of course—simply saying, "The Brown Studio has put personality and 'the third dimension' in this picture." No higher compliment can be paid us.

THE BROWN STUDIO

35 South Main St. Johnsonville

Makers of "Photographs Which Almost Talk"

Making Your Own Christmas Cards

Sigismund Blumann

(Illustrated by the Author)

Anyone can buy a gift, but it takes some form of cleverness to make one with your own hands. Again: The pleasure you give by remembering a friend with a Christmas card can be increased a hundred fold if you put into it your own pleasure in creating it by your own talents. Nor is this intended to disparage the beautiful greetings obtainable in the open market. I have not been able to resist sending some particularly fine things of the sort and am certain the recipient got something far better than I could make. But this matter of making your own is to be taken in the large.

Much genius lies dormant for want of technical knowledge. Many a photographer doesn't happen to know how. Perhaps the following suggestions may help him and lead to something better than the things it tells. Let us proceed in brevity, yet detail.

Buy some process or commercial glass plates or cut films. Get the size that fits your purpose, as it may evolve from the directions herewith. Find a suitable and appropriate picture in a magazine or among the advertisements and cut it out, mount it on a sheet of black paper, the smoother and stiffer the better. The object of this black backing is to kill the printed matter on the other side from showing through.

If you have a focussing camera without ground glass back, measure distance accurately and extend the bellows to the proper mark. If you are so fortunate as to have a ground glass back camera, focus sharply. Stop down to f8 or better f16, and expose for a plucky negative. Develop for good but not excessive contrast in any MQ solution doped as follows: Cut down the Metol 5 per cent, increase the Hydroquinon 10 per cent, increase the Carbonate 10 per cent, and add a grain of Pyro to the ounce of the complete solution. If you have worked cleanly and well you will have a good copy negative, which lay aside for the time being.

Let us for the sake of standardization say this negative is 3¼ by 3¼.

Now take an unscratched, clean piece of clear celluloid of good thickness and 5 by 7 in size. Consider that your greeting card is to fold in the middle and imagine the celluloid has a line across its middle. In the middle of the upper half, a little above the middle would be better, paste an oblong of black paper, the sort in which your developing paper comes wrapped. Use Victory Rubber Cement, which is immediate in its adhesiveness and clean working. You

can peel it off with your finger tip later. In the proper place on the lower half of the celluloid draw a holly border and the sentiment. What you now have wil look something like this:



There is no trick involved. You will find no difficulties. In fact the almost Primer-like detailing and minuteness of directions is for the very purpose of making each step easy and the results satisfactory. Proceed step by step and use care and cleanliness. Should accidents occur the remedies are given toward the end of this article. One warning: Do not use your own judgment, do follow directions and when once you have succeeded proceed in any way you want thereafter. You are not entitled to originate till then. Too often the worker prefers his own way and fails, then blames the process for the faults of his procedure. Limit your originality—at first—to the design and the sentiment and just work true to directions, please.

In the darkroom and by safe light put this in your printing frame and on it place a 5 by 7 commercial or transparency plate or cut film and still in the darkroom expose to the light of a paper match held about three feet away and moved slowly in a circle to equalize the light. About as long as it takes to count four or five should be sufficient exposure. Develop in a solution compounded as above but freshly mxed and you obtain this:



This is the negative from which your greeting cards are to be printed.

The next step is to fasten the picture negative to the open or clear space marked A. You may use the same rubber cement which on removal will leave the surfaces of both celluloid sheet and negative clean so that you can use as many different subjects for the picture part as you wish.

As the black part of the mask is sufficiently large for the purpose you can use parts of a negative the whole of which may not serve your purpose. Just shift the negative about till the part desired shows.

Or you can fasten that negative with surgeon's adhesive plaster or Scotch tape, both of which may or may not come off without marking the surfaces to which they have adhered. You now have your printing outfit ready. It appears like this:



In this illustration the negative happens to fit the opening in the mask. As before stated, if the negative is larger you can fasten it as you choose or make the opening larger by using a larger piece of black paper in the first step. Even though the mask is already made to the smaller size you can enlarge the opening by cutting out, bodily, to such size as needed. Use a sharp knife. If you have used a glass plate cut the outline on the emulsion and scrape to size. The clear space may be rendered perfectly clean by carefully painting it with Glacial Acetic Acid on a cotton mop. Be careful of your fingers and the parts of the negative not to be melted away.

The proof should be clean, clear black on a perfectly white or buff ground, according to the paper you use. A beautiful effect may be gotten on the Defender Monocrom in the olive or green grade. This is how the proof will look:



It may happen that in one or another of the manipulations the negative has become slightly fogged so that the clear parts are not perfectly clear. In such a contingency reduce with Burroughs Wellcome Farmer's Reducer Tabloids according to directions

Perhaps the black parts are not absolutely opaque, making the final print grayish instead of white. Use the same make of Tabloid Intensifier, preferably the Chromium Intensifier.

If you take pleasure in mixing your own solutions this is how the reducer and intensifier are compounded:

FARMER'S REDUCER

Make a 20 per cent solution of common hypo and add as much Ferricyanide of Potassium as will tint it a pale lemon yellow. The paler the color the milder, and we should say, the better the action. When the color vanishes the solution is exhausted. This reducer acts on the thin parts of the negative first, thus increasing contrast. It is rapid and the plate or film should be taken out after a few seconds

and washed under the tap. If then the action has not proceeded far enough, repeat. The solution does not keep well, especially in clear bottles and where light can act upon it.

CHROMIUM INTENSIFIER

Chromic Acid (deadly poison and corrosive)	20 grains
Sodium Chloride	20 grains
Distilled Water	16 ounces

Sodium chloride is specified instead of table salt because most of the salt purchased for table use has other ingredients admixtured to keep it dry and free-flowing. If you can get undoped cooking salt it will serve.

The papers that lend themselves to Christmas Card use are more or less comprehensively enumerated in the matte roughs of any make, the rough lustre, the Old Master, and the latest Opal of the Eastman Company, the Haloid Portraya line, especially the wonderful parchment textures, the Shrystal Stipple and Porcelain Stipple and Nippon Crepe surfaces of Agfa-Ansco, Defender Velour Black matte rough for dense negatives and Defender Monocrom and matte rough Professional, Mimosa matte, or if you want folders instead of cards the Vitava T papers that please your taste.

Odd effects which some make like but which outrage our sense of good taste may be obtained by a sort of batique proceedure. Dip one corner of the finished print in weak red dye blot, and then dip the opposite corner in pale green dye so that a diagonal or triangular spacing of color runs along the page.

To deckle—and here we repeat what we have printed before—rasp the edges with coarse garnet paper glued to a splint of wood or use a metal rasp or carbonundum tile stone. To color the edges clamp a pack of the cards between two pieces of thin board and with a very sharp plane shave those edges smooth, wipe with a rag dipped in the desired Photo Oil Paint color and burnish by rubbing lightly. If you use the yellow paint and do not burnish you can dust on gold or silver powder and have that novelty.

To produce a charred edge take each deckled edge singly and with a rag on which you have a little Photo Oil Paint sepia or other dark brown color the rough parts by rubbing it on.

Finally if you want a sheepskin parchment dip each print in a mixture of Caster Oil 2 ounces, Canada or Oregon Balsam 3 parts, and turpentine 5 parts. Shake well, pour into a tray and dip, pour back into the wide-necked bottle and cork tightly. If the solution thickens add more turpentine. Blot the treated prints by hanging up to drain, using a clip-clothes-pin and after a half hour put between blotters to dry. All this sounds long and troublesome in the telling, but really a hundred prints can be treated in an hour. A subsequent ironing under a cean linen rag with a moderately hot iron improves the finish.

If your design is what is known as open work, which is a form of outline, you can color the holly leaves green, the berries red, and the stalks a deeper green or greenish brown. For this use Photo Water Colors and do it before any of the after treatments.

Still simpler and very elegant cards can be made by simply fastening the Christmas picture to a neat and properly designed card with Nuace corners, which are now obtainable in red, green, sepia, gray, gold, black and white. A worth while photograph so mounted may be removed by the recipient for framing without spoiling the greeting card or the Nauce corners. Another print of the same size can then be put in place with the same device.

From the foregoing the reader should be able to improvise other things of his own conception and work into the things he sends his friends a deal of joy for himself and them.

FREE LOVE

By Cordelia Brown

An elfin neighbor called on me today
And fain would I have wheedled him to stay,
But such a gay, elusive wight is he
One moment and no longer would he be my honored guest.

One golden moment!
Ah, how dear I prize these fleeting visits!
With what glad surprise I greet him
When his steady humming foretells—how swiftly sure!—
His speedy coming.—On honeyed quest!

In search of treasure I've sequestered here
And not—alack!—because he holds me dear:
Yet what rich tribute would I not bestow
Were it within my power to let him know how low I'd bend
To meet him.
Mortal me!

I only hope to tempt his high regard
With Heliotrope,
And Pinks,
And Mignonette,—
A chorus gay!—Displayed to bribe him
Once again his blithesome way hither to wend;

That I may watch, unseen, with 'raptured eyes
The while, wing-poised, his honey trade he plies;
And envy every favored flower the bliss
Of such a peerless lover's privileged kiss.

'Tis such to me!—watching him dip and sip.
And this I know:
Each flower he robs is glad to have it so;
And each gives joyously in boundless measure
From out the dewy sweets of her heart's treasure
His choice to be!



Medal Print
Advanced Class
Hifumi Miyamoto



DECEMBER



ADVANCED





SECOND: *Dr. Max Thorek, F. R. P. S.*
FOURTH: *Lionel Heymann*

THIRD: *F. Y. Sato*
FIFTH: *T. Nohira*

ADVANCED COMPETITION
December, 1930

Harold Aronson
O. Atwood
F. J. Banning
F. Christofer
Cornelia Clarke
Fred E. Crum
Dr. P. M. Doughty
Miss J. Dunne
H. Evansmith
Josef Feil
Adolp Franzen
H. Goff
H. Y. Hara
Lionel Heyman
G. Elwood Hoover
Harold Inman
T. Kobinoff
K. Kojimoto
Hifumi Mijamoto
T. Nohira
F. Y. Sato
Thomas Scott
Dr. Max Thorek



Medal Print
Amateur Class
Gino Zenier

AMATEUR COMPETITION
December, 1930

Miss Sarah Almond
T. R. Amos
Angelo Astone
Mrs. Glenn E. Ballard
Roland F. Beers
Bob Burns
Lyle D. Burroughs
M. C. Choy
J. R. Dresel
Dr. Irving B. Ellis
E. P. Fleming
Edward L. Gockeler
H. B. Gray
Harold Gretzner
Arthur W. Grumbine
Miss Helen Helmer
Dr. J. Wm. Held
R. J. Keevil



December Amateur



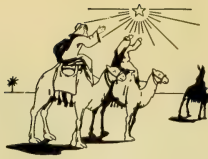




SECOND: *E. L. Gockeler*
FOURTH: *G. A. Peake*

THIRD: *Rudolfo Dresel*
FIFTH: *Dr. Irving B. Ellis*

Alan C. McKean
Thomas P. Miller
A. E. Moebs
William Narahara
William F. Noe
F. A. Northrup
W. H. Orton
T. D. Park
G. A. Peake
Mrs. C. B. Retter
Ralph Rex
G. L. Rohdenburg
Jose B. Rubiano
Mrs. May C. Salisbury
Edward Schoepske
Edwin B. Shires
Dr. F. F. Sornberger
Alfred R. Stanley
Percival J. Starkey
B. P. Thacker
J. Tonks
Frank L. Weaver
Gino Zenier



Christmas Thoughts

Sigismund Blumann

This day my mind accepts no Jesus crucified.
I know alone the infant stable born,
The resurrected Son that knows no pain.
The star still gleams upon the slant
Of that far distant eastern sky;
And holding to the hem of their white robes
I follow wise men whither they may lead.

My worldly eyes greet with appreciation keen
The arts of man. My senses greet the sight
Of massive structures, colors, and the arts
That glorify the progress of the race.
Mankind has travelled far upon this earth
And climbed full high upon its Babel tower.

Not stately temple walls nor panoply of pomp
Can bring the simple Jesus to our lives.
Lowly of birth he still pursues His way
In deep humility from Bethlehem to Calvary.
Bringing a great compassion for His kind
He did not live to make a pageant, nay,
He did not die to point a fabled tale.

Born in the hearts of men, He lives once more
Immortal as the souls that harbour Him,
And as we reach the glory of God's will
Within us daily resurrects again.



Christmas Time

Here comes Christmas again. My! How the time flies. It seems only a few months since the last tree was put up in the living room and the lights strung on its branches. God bless the day and the season and the significance. If there be any token that can make for a Universal Religion it must be Christianity. Not the dogma or the creed of any sect. Not those fanaticisms and prejudices which grow around religions but the great, the divine doctrine of brotherly love, good for evil, and the Golden Rule. It is a faith that Pagan and Mohamedan, Gentile and Jew can accept and in accepting find himself without apostacy though he accept with it the belief that One who could live and die for it must have been more than human and with that immortality might have been divine.

Not so many years ago there transpired in our home what had, is, and will take place in millions of homes where children are. Christmas Eve found the tree decked, the lights lit, and the family gathered about the great fireplace. Then a late supper, and to bed with the youngsters. Presently the house is still and we know the kiddies are sleeping. So up, we parents, in slippered feet, sneaking down to the living-room again and with many a hist and hush filling the stockings and piling the gifts under the tree. Again to bed and hardly asleep when at the break of dawn we are wakened by the pitty-pat of little feet and in a few moments in come our own precious youngsters with arms loaded and the stockings dangling from their hands. With what merry squeals the packages are undone and the stockings emptied on the counterpane. Those glorious oohs and ahs. And then a realization of the goodness of everything and the loving impulse,—"Merry Christmas, Mamma. Merry Christmas, Daddy."

You all know what that means. The picture is a universal one. I know every reader's heart will respond to its appeal. Even the Scrooges warm their hearts at the fires of Christmastide.

Alas! The children grow into maturity. We foregather as best we may. A distant member of the family cannot be with us in body but we know she is here in spirit. Our boy,—whom she brought into the household to our joy and pride and their baby who blesses us into the third generation,—cannot sit around the tree for they are far away. The belief in Santa Claus is gone. But the tree shall always be erected and bedecked and the lights lit and about the log fire the family shall always sit on Christmas Eve. The larger significance of the season, God grant, shall always be emphasized. To every friend, and we have no emnities, our heart goes out.

This little wish to you from me:
If your Christmas be as merry
As I wish you, what a very
Merry Christmas it shall be.

The Owner and Her Staff Greet You

In the other office sits Miss Reed who does all the work, furnishes all the enterprise and gets all too little credit for the making of this magazine. In the outer offices sit the staff, G. A. Young, the vice-president; Jack Young, the treasurer and secretary; and Miss Wagner who so ably helps us all in her capacity; they are the backbone and sinews of the body of Camera Craft and you readers are their friends and they are yours. The personal effusion above cannot apply to or from them for they are too young to tell you of their progeny, much less their grandchildren, but they can and do send you their heartiest greeting, from them accept the wishes for

The Merriest of Christmases and the Happiest of New Years

Association News

CHARLES AYLETT, 96 Yonge St., Toronto, Ont., Can., *President*
D. D. SPELLMAN, 4838 Woodward, Detroit, Mich., *1st Vice-President*
GEORGE D. STAFFORD, Chicago, Illinois, *2nd Vice-President*
HARRY BALDWIN, Fort Dodge, Iowa, *Asst. to Second Vice-President*
J. W. SCOTT, 205 W. Fayette St., Baltimore, Md., *Treasurer*
DON V. CHAPMAN, 2258 Euclid Ave., Cleveland, O., *General Secretary*
DON V. CHAPMAN, Cleveland, Ohio, *Membership Secretary*
W. E. DOBBS, Buick Motor Co., Flint, Mich., *Chairman Com. Section*
JAMES M. CAUFIELD, Louisville, Ky., *Vice Chairman, Com. Div.*
NELSON L. BULKLEY, 855 W. 5th Ave., Columbus, Ohio
Chairman N. P. E. C.



Officers and Directors Elected

The 1930 Council Meeting of the Photographers' International Association of America was featured by the election of officers for the coming year, under a new plan for the make-up of the executive branch of the Association's government. The Council Meeting was held in the Palmer House at Chicago, Ill., on October 6 and 7, 44 delegates from regional and local associations being present.

The new plan provides that in the future the principal executive authority of the International Association will be vested in a Board of Directors to consist of ten members, nine of whom will be elected by the Council and one who will be appointed or chosen by the National Photographic Exhibitors Convention Bureau.

Under the new plan, each director will sit on the Board for three years, and three new directors will be elected yearly by the Council. In order that this new plan may go into effect immediately, the 1930 Council elected three directors for one year, three directors for two years, and three directors for three years.

The officers of the Association in the future will be a President, a Vice President, a Treasurer, a Vice-President for the Portrait Division, a Vice President for the Commercial Division and a Secretary. All of these officers will be elected by the Board of Directors from among their own number, with the exception of the Secretary, who need not be either a member of the Board of Directors or a member of the Association.

The new Board of Directors, as elected by the 1930 Council, is: For the period of one year: D. D. Spellman of Detroit, Mich., Harry Baldwin of Fort Dodge, Ia., and Wallace E. Dobbs of Flint, Mich., for the period of two years: George Daniel Stafford of Chicago, Ill., James M. Caufield of Louisville, Ky., and George J. Kossuth

of Wheeling, W. Va., for the period of three years: J. W. Scott of Baltimore, Md., C. H. Cunningham of Hamilton, Ontario, Canada, and **C. M. Coffey of Portland, Ore.**

At a meeting of the new Board of Directors held in the Palmer House on Tuesday evening, October 7, officers for 1930 were elected. They are: President, D. D. Spellman; Vice President, George Daniel Stafford; Treasurer, J. W. Scott; Vice President for the Portrait Division, Harry Baldwin; Vice President for the Commercial Division, Wallace E. Dobbs, and Secretary, Don V. Chapman of Cleveland, Ohio.

Delegates to the Council

The 44 delegates to the 1930 Council Meeting, and the other persons present, are included in the following list:

International Association Officers:

President, Charles Aylett of Toronto, Ontario, Canada; First Vice President, D. D. Spellman of Detroit, Mich; Second Vice President, George Daniel Stafford of Chicago, Ill.; Treasurer, J. W. Scott of Baltimore, Md.; Chairman of the Commercial Division, Wallace E. Dobbs of Flint, Mich.; Representatives of the National Photographic Exhibitors Convention Bureau, James E. Reedy of Minneapolis, Minn., and Nelson L. Bulkley of Columbus, Ohio; Assistant to Second Vice President, Harry Baldwin of Fort Dodge, Ia.; and Vice Chairman of the Commercial Division, James M. Caufield of Louisville, Ky.

Past Presidents:

C. J. Deventer of Decatur, Ill.; George W. Harris of Washington, D. C.; Clarence Stearns of Rochester, Minn.; Will H. Towles of Washington, D. C.; and Alva C. Townsend of Lincoln, Neb.

Dues

Photographers who join the Photographers' International Association of America in the future will find that the new scale of dues for active members is the fairest and most equitable so far devised. The amount of the dues will be based entirely upon the gross annual income of a studio owner. In other words, a studio doing a small business will not have to pay as much as a studio doing a large business.

The vital point in the new plan is that studio owners themselves will determine how much they shall pay. This is because members will be asked about the annual income of their studios, and upon their estimate their dues will be based. Thus the "honor system" will be utilized.

This method of determining the amount of dues was approved by an overwhelming majority of the photographers interviewed during the nation-wide survey. There is no question but that the new scale is fair.

Another vital point is the fact that there will be no special assessments of any kind. Once the membership dues are paid, a photographer automatically receives all of the benefits given by the Photographers' International Association of America. Outside of his actual dues he will not be required to pay another cent for such Association activities as the International Advertising Campaign; The Pathway; the monthly window card service; the new bulletin service; reproductions of the Association's emblem; etc.

The scale for active membership was developed by the Board of Directors of the International Association, and approved by the 1930 Council at the meeting held in Chicago, Illinois, on October 6 and 7.

Class	Annual Volume	Annual Membership Dues	Semi-Annual Payments
A	$ 5,000 and under	$ 30.00 per year	$ 15.00
B	5,000 to $ 7,500	40.00 per year	20.00
C	7,500 to 10,000	45.00 per year	22.50
D	10,000 to 15,000	50.00 per year	25.00
E	15,000 to 20,000	60.00 per year	30.00
F	20,000 to 25,000	75.00 per year	37.50
G	25,000 to 30,000	90.00 per year	45.00
H	30,000 to 40,000	100.00 per year	50.00
I	40,000 to 50,000	125.00 per year	62.50
J	50,000 to 75,000	150.00 per year	75.00
K	75,000 to 100,000	200.00 per year	100.00
L	100,000 and over	200.00 per year plus $25 annually for each additional $25,000 in volume	100.00 plus

Master Photo Finishers *of* America

Wm. Burton, President.....216 N. Kirkwood Rd., Kirkwood, Mo.
Cedric G. Chase, Vice-President.....53 Moody St., Waltham, Mass.
Fred B. Fountain, Treasurer.....483 Main St., Middletown, Conn.
Guy A. Bingham, Executive Manager.....Box 1020, Rockford, Ill.

Territorial Vice Presidents

Central Coast States:
Walter W. Hicks.....3825 Georgia Ave., N. W., Washington, D. C.
South Central States: John A. Hammond.....Box 650, Meridian, Miss.
New England States: Chas. Belluche.....180 Franklin St., Cambridge, Mass.
North Western States: Clyde Banks.....1301 Cornwall Ave., Bellingham, Wash.
South-Western States: Harry N. James.....1025 Georgia St., Los Angeles, Cal.
Mid-Western States: W. H. Jennish.....Box 597, Waterloo, Iowa
North Central States: John H. Seamans.....1953 E. 71st St., Chicago, Illinois
Central States: J. E. Leitzell.....1510 Broadway, Mattoon, Ill.
Mid-Eastern States: Frank Horton.....460 Massachusetts Ave., Buffalo, N. Y.
Eastern Canada: D. A. Lynn.....1570 Dundas St., W. Toronto, Ont., Can.
Western Canada: S. C. Atkinson.....1924 Rose St., Regina, Sask., Canada
South Eastern States: Elon C. Robison.....448 Central Ave., St. Petersburg, Fla.
Great Lakes States: F. M. Moling.....1221 Madison Ave., Toledo, Ohio
New Jersey, N. Y. C.: Sam Tunick.....33 Cortland St. New York City

Advisory Board

Albert E. Block, Chairman.....27 Von Hillern St., Dorchester, Mass.
Fred Mayer.....Box 762, Portland, Oregon
A. J. Cunningham.....102 Liberty St., Utica, N. Y.

That Wonderful Convention

There have been larger conventions. The Finishers themselves have had a larger registration on previous occasions but never was there so concrete a gathering. The unitized purpose of everyone, the unified efforts toward a common end, the amicable discussion of matters of policy from variant angles, the fellowship, and the program marked this affair as one of the outstanding events in photographic industries and crafts. It was, as Guy puts it, truly the most interesting and smoothest photographic convention of the year, and I would say of many years.

There was a decrease of eighty from the attendance recorded last year. A surprisingly small lessening which gratified the officers when the conditions in business throughout the world are considered.

Personally the spirit of every one contacted, and those of you who were there know it was my happy privilege to meet and talk with hundreds, did my heart good. Such determination to step up the craft and make it function as one of the larger industries cannot but succeed.

There was an absence of petty argument, small politics, personal aggrandizement, and piffling legislation. Big principles were evolved and acted upon. Important matters were disposed of with less oratory and more precision than marks most conventions.

The banquet was a joy. Seldom have I seen less alcohol and more genuine good fellowship at so large a function. There was no speakers table and there were no speakers. Everyone was on a level and companionly. The decorations were gorgeous and the favors unique and worth taking home. The fun created by the Whoopee Books must not be overlooked. Going from table to table to get snapshot portraits and autographed sentiments for the Whoopee Books was one of the features of the affair. The entertainment was lavish, several vaudeville shows featured in St. Louis and nearby cities being engaged to appear. With Mrs. Bunnell on one side and Miss Cone on the other, Miss McAllister and Mrs. McIntosh opposite and a few other fellows to share the sunshine I had a rarely good time. My intense hope is that these wonderful friends may want me to be with them always and that I may always be alive and able to be with them.

Coming home, on the train, and here at the desk, it is a keen pleasure to revolve the incidents, politic, personal, industrial, in my mind and in calm retrospection find them good.

Art Cunningham has been a zealous and thoroughly good president. Every regional officer has worked for the general good. Vice President Burton so satisfactorily filled his office that he has been elected President, the Treasurer, Fred B. Fountain remains in charge of the funds as none could be found to do it better, Guy Bingham remains as Manager and will so remain for many a year for his is a big job, a hard job, and one that calls for the tact of a diplomat, the determination of a general, and a willingness to work, work, work, for moderate pay and little thanks. But I should not say that for the member-

ship are appreciative. Guy has grown with the association and set a pace that has made the association grow.

When it comes to a detailed reporting of the convention I am inclined to publish what emanates from the office of the association and the text follows verbatim.

The Master Photo Finisher's National Convention
Hotel Jefferson, St. Louis,
October 23-24-25-26

Late in October the Master Photo Finishers of the country as usual, put over one of the most interesting and smoothest photographic Conventions of the year While registration totaled approximately eighty less than at Washington last year, yet that was to be expected in a year such as 1930. Officers of the Association expressed themselves as surprised that this year's decrease was no greater.

The Convention, however looked as big as ever—as you will see from the accompanying illustration. While the Master Finishers really only plan a four day Convention, yet over one hundred and fifty National and Division officers arrived on Monday, the day before scheduled opening, for attendance at various Committee Meetings. In this way, the Master Finishers get most of Committee work handled prior to Convention opening and Committeemen are left more or less free thereafter to enjoy and profit from the Program and Exhibits.

A Great Manufacturers and Dealers Exhibit

The Manufacturers and Dealers Exhibit at St. Louis was marked by the first showing of nine new or improved appliances—a matter which always interests Photo Finishers owing to the fact that labor is so large a factor in processing Finishing.

Eastman showed a working model of their new Automatic Printer—which from the crowd and interest constantly shown in same at the Eastman Booth, would seem to have fulfilled the Finishers dream of some day getting a really efficient printer for amateur work. It is practically automatic in everything but judging the exposure and placing the negative and paper and no doubt eventually will be hooked up to the Eastman Printometer in a way that will make amateur printing largely a matter of turning on an electric button and giving the machine film to handle. The Printer showed at St. Louis, however, was only a working model and it will be at least a year before they can be delivered on order. Eastman also displayed for the first time a new steam table type of print straightener—very neat and designed along excellent principles.

The Sprague-Hathaway organization brought two models of their new "Round-scope" to St. Louis. It is quite an addition to the field of enlarging, copying and reducing equipment now available. It allows flash bordered enlargements without going through usual method of double printing or the moving of paper. The machine will also serve for delivering much the same service and product as the well known Photostat. Sprague-Hathaway also exhibited for the first time, their S-H Auto-Time Printer with negative reading attachment built-in. This additional includes what is commonly known as an "electric eye" and by reading the thin and the dense sections of a negative tells at a glance the contrast of paper to use and unit of exposure.

The Automatic Photo Machine Company of Alameda, California demonstrated a fully automatic post card printer, suitable for quantity runs without other attention than placing stock to be run. Also suitable for single weight. This was a smooth working printer and has been in use on the West Coast for a number of years by those making a business of supplying photo scenic and advertising cards. This company also makes a commercial size having much the same action, which action is much the same as that of automatic job presses in the printing field.

The Pako Corporation exhibited their new Junior Pako-doper, a doper having much the same capacity and action of the original Pako-doper, but much simplified and selling for considerable less—in fact well within the range of average and smaller Finishers. Every Finisher operating as many as two printers during the year should have one. In the Pako booth was also exhibited the new Barber Automatic device for converting regular Model A Pako Printers into semi-automatic and auto-timed printers. The attachment can

be made by the Finisher in a half hour and thereafter the printer automatically times exposures according to dial setting and on pressure of release the motor actuated platen is also released. One of the new Pako Double Duty Dryers was shown for the first time at a Master Finishers Convention.

The St. Louis Wholesale Drug Company, in conjunction with their photographic department, have developed a new double-exposure printer, which is a wonder printer for certain types of work, but which in its present form is of considerably more interest to the Commercial Photographer than the Photo Finisher. This Printer takes 8x10 and smaller and is especially adapted for automatically imprinting special printed or lettering into body of a commercial print, without the necessity of copying this matter into a copy negative. Thus the warmth of the original negative is retained and the printed matter given a clean cut imprint in absolute contrast and without copying or blocking negative. A first exposure is made using negative carrying objective and then the paper is automatically shifted to process negative in back carrying printed matter for a second exposure and then a release of paper to storage. The exposure timing is set by exposure keys—a set for first and also a set for second exposure, thus allowing a variation in exposure between the negatives. It is a beautiful printer for Commercial Photographers dealing in photographing advertising. Again—it quickly and easily allows the imprinting of printed matter on commercial prints without necessity of copying same in and blocking out around same.

The Studer-Johnson Company of San Antonio exhibited an excellent substitute masking device for Pako Printers. This mask provides for absolute centering of paper with no effort on the operator's part except the dropping of paper into mask opening. This Studer-Johnson mask, as well, is ideally adapted to strip printing—something which many users of Pako Printer's have longed for for many years. Seems to be no question but that the attachment will allow much greater speed on Pako printers and without sacrificing quality to get it. The Ericksen Manufacturing Company of Beloit, Wisconsin had some improvements to show this year on their semi-automatic printers. So much for the highlights of the appliance angle of the Manufacturer's Exhibit.

The Convention Proper

The Convention proper was a very sweet affair. Hard and long afternoon sessions and attended by every delegate and sticking to the last minute, was the rule. Mornings given entirely over to inspection of Exhibits. Sigismund Blumann, Editor of Camera Craft, San Francisco, was the guest of the Association and opened the Convention as key-note speaker on subject "What's It all About." Eastman Kodak Company took the occasion to offer an advance announcement of their huge plans for another big business building campaign starting next summer. The entire program of talks will be printed in a Convention Report and mailed to every Master Photo Finisher, as is usual with the Association.

A Personal Note

This is unofficial and purely personal. But then Camera Craft confutes its critics by being inconventional and intimate. We boldly make precedents. Here is what I want to get across to my brother Finishers.

You were directed by the High Powers of the Association to bring snapshots of yourself. Many of you failed to do so. Many of you signed in my Whoopee Book and had no depiction of your phiz to go with the autograph. Some of you gave me prints but my Whoopee Book had been packed and there is no inscription to go with the picture. To these brethren I say send me your portrait snapshot forthwith and if the wife and the sister, or the kiddies were at the convention send me their portraits also. Inscribe names and addresses on the back for identification and accept thanks in advance. If you want to make me happy by putting your John Henry in my Whoopee Book and have not already done so let me know and I'll mail it to you for that purpose.

This Whoopee idea has gotten under my skin and I aim to have the largest collection of filled books in America. If the camaraderie of the convention carries over into the home town and through the year and you like me as well as you said you did in St. Louis deluge me with snapshot portraits. I mean snapshots not life size.

Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

President, Harold J. McCurry.....Office of Postmaster, Sacramento, Calif.
Vice President, J. H. Gensler.....222½ Sixth St., Portland, Oregon
Secretary, C. F. Richardson.....Milwaukie, Oregon
Treasurer, H. Sackrider.....Marysville, California



President H. J. McCurry

For an association reported as defunct the P. I. P. A. is pretty active and functioning on all sixteen cylinders. Our new president Harold J. McCurry is Postmaster of Sacramento, the capitol of California, he is a business man of high standing and his business is commercial photography, his reputation is of hitching his wagon to stars and of sluffing off the dead issues and occupations of life with a ruthless hand. As our president you have the assurance that the P. I. P. A. is a going concern with a going man at the head.

The President's Message

Now that this office has been conferred on me I want to get busy right away. Of course there are many things to be learned, first who to contact and how, second the ways and means adopted in the past to promote a good convention. In these precedents it may be advisable to follow or radically deviate. You may be assured that I will put on a program that will meet with approval. It shall be my effort to bring the benefits of this association home to every member, to carry those benefits to his city or town and to his place of business as far as possible.

Let me say, simply, that I appreciate this great honor coming to me as a complete surprise. Though rather an inactive professional for the past eight years my love for the profession is greater than ever and there was never a time when photographers were held in such high esteem by the public. Holding it an honor to be called a photographer it is doubly a distinction to be the President of an association of photographers.

May these greetings, so briefly made a month before my inception in office help to convey to the members of the P.I.P.A. that I represent them all,—every individual one of them, from whatever angle, interest, branch, or viewpoint and that their welfare and the strength of the organization is going to be my objective. With unbroken solidarity and unanimous help I shall not fail.

The P. I. P. A. Generally

Those who have purchased lilies for this association are advised to keep them for other uses and to stock up on roses. There is only friendly feeling on the coast from those within and without the organizations and if men differ, as they will, on subjects of policy and administration, they do not necessarily wish one another ill. West of the Rockies we are no different than elsewhere. We are working for the common good and however variously we approach that desideratum the fact remains that we are a unit in decrying foreign estimates of our vital status.

GET BACK,
STAY BACK
of your Officers



Ye Editor Retaileth Newes of Ye Profession and in Quaint Italics Titallateth Ye Sphynx with Hys Quill

Chet M. Coffey and the National

The retiring President of the P.I.P.A. was elected to the Board of Directors of the Photographers International Association which is not only an honor to the western organization but a mark of distinction to Chet for he is the first man from the coast to receive that honor.

Fred Skinner Reception

At an informal joint meeting presided over by E. J. McCullagh, past President of the Pacific International Photographers' Association, and attended by members of the San Francisco Commercial Photographers' Association, the Pacific International Photographers' Association, the Northern California Photographers' Association and the East Bay Commercial Photographers' Association, held at the Clift Hotel, San Francisco, on October 30th, 1930, Mr. Fred Skinner of Los Angeles, Councilman of the Photographers' International Association of America, outlined the results of the deliberations of the Council which was recently held in Chicago.

Mr. Skinner explained in a very concise and thorough manner the new policies of the P. I. A. of A. and answered many questions which were put to him by those attending.

At the close of Mr. Skinners' talk, it was regularly moved, seconded and unanimously carried, that the plans as outlined were the most constructive plans which have as yet been adopted by the P. I. A. of A and that it was the spirit of the meeting that they be heartily endorsed and that a copy of this resolution be forwarded to the P. I. A. of A. by Mr. Skinner.

It was then regularly moved, seconded and unanimously carried that Mr. Skinner be given a rising vote of thanks, not only for giving his time in addressing this meeting, but also for his untiring efforts on behalf of our Association.

After giving Mr. Skinner enthusiastic applause, the meeting adjourned.

H. L. Corey

Many photographers on this coast will recall H. L. Corey as the pleasant and interesting fellow who told them more about advertising than they thought existed. He was then travelling for the National. He is now covering this district in a similar capacity and after his travels in the northwest expects to be in San Francisco early in December. His coming will be welcomed and result not only in much good to the profession but in great good to the International Photographers Association in tying remote members to the central body.

Start Work Now on Your Picture Exhibit for the 1931 O-M-I International Convention

In a previous article we mentioned that a considerable number of handsome, specially designed medals would be awarded as prizes in the tremendous picture exhibit which will be one of the features at the 1931 International Convention of the O-M-I Association, to be held in Cedar Point, Ohio, from August 3rd to 7th inclusive, next year.

There will be five classifications in the portrait division, and in each one there will be awarded as prizes Gold, Silver and Bronze Medals. The classes are: men, women, children, groups and a special class with no subject specified but limited to prints 5x7 or less in size. This has been included specially for the many studios which find the greater part of their bread-and-butter work delivered in those sizes, and the Board believes that this classification will offer an opportu-

nity for proper competition to many studios which would otherwise find their entries overshadowed by 8x10 and 11x14 prints submitted in other classifications.

There will be sixteen classifications in the commercial division, and in each one there will be awarded one Bronze Medal as a first prize. Owing to the large number of classifications it is impossible to give three prizes in each, not to mention the fact that too many prizes immediately detract from the value of the prizes themselves, from an advertising-value standpoint. The classes are: architectural exterior, architectural interior, industrial exterior, industrial interior, illustrative with still life, illustrative with models, Cirkuts, banquets, aerial, night, show windows, pictorial or landscape, news, technical, colored glossy prints, catalogue work. When the rules are published in later articles, each of these will be explained so that there will be no difficulty in deciding into which classification a print should go.

Albert Jourdan

He insulted us gratiously and grievously for what cause we cannot imagine. He extended the most graceful courtesy to us subsequently without hint or warning. His pictures are works of art. His aggressiveness in the field of amateur photography stupendous and his achievements in the salon movement, both original and potential. His letters most puzzling. We cannot fathom the man. By all signs he must be a genius. We wish him more power in his labors for photography and shall touch him gingerly and at long range only. Those who know him are enthusiastic in their statement that he knows about everything and does nothing which does not interest him. If there is a definition of Albert Jourdan other than Genius, we should say it is Nut. And as one of the great, universal order of Photo Nuts, I remind him of the obligations of the fraternity and enforce on him the fraternal attitude. He insists, with hot wrath, that we have nothing in common and that I am one of the peculiar class of a certain race which he dislikes, yet, by the very token of our camera obcessions, we have that in common, and that is much. Abuse and threats have never made us flinch, but the courtesy and the power for good in the cause we love has made us feel kindly, almost against our will.



Conducted by G. A. YOUNG

Books for Christmas

It occurs to us that perhaps this department would be performing a useful service by recommending books which seem to be especially suitable as Christmas gifts. The question of what to give is often a perplexing one. We all like to feel our gift will be useful to the recipient, that it is something he or she really wants, and that it will not be classed with such horrors of the season as the too assertive necktie. If the object of your gift is interested in photography whether as an amateur or professional you may be sure that a photographic book will be welcome, for photography is a subject on which there is always a lot more to learn. Obviously our list cannot be complete, but we have tried to select books with a wide appeal, beautiful books, books with plenty of pictures as well as a wealth of sound instructive text.

The annuals make an especially appropriate gift for they are of interest to all photographers regardless of class. They also have the advantage of being newly published, are excellent as to format and typography and contain that element of beauty one likes to associate with a gift. Four of these will be available before Christmas as well as one annual for the movie fan.

Das Deutsche Lichbildt—$4.00

Unsurpassed for the beauty and quality of its pictures. An English translation of the text is supplied. A beautiful gift.

American Annual—$1.50 (paper, $2.25 (cloth)

An excellent selection of the best pictures of the year as well as instructive articles on various aspects of photography.

The Year's Photography $1.25

Annual publication of the Royal Photographic Society containing selection of prints from their salon.

4th International Salon of Japan—$4.00

Contains 230 reproductions of pictures hung in the last Japanese salon.

Cinematographic Annual—$5.00

A mine of information on all possible movie subjects.

In the following list of books we are using the designation (1) for books best for beginners, (2) for books for the advanced amateur, and (3) for books for the professional. Several of the books are suitable for more than one class and they will be marked accordingly.

Principles of Photographic Pictorialism	$5.00	(2)	(3)	
Pictorial Landscape Photography	$2.00	(1)	(2)	
Pictorial Composition and the Critical Judgment of Pictures	$4.00	(1)	(2)	(3)
The Conception of Art	$3.50	(2)	(3)	
Art Principles in Practice	$4.00	(2)	(3)	
Pictorial Photography for Amateurs	$2.50	(1)		
Photographic Workroom Handbook	$1.00	(1)	(2)	(3)
Illustrative Photography in Advertising	$3.00	(2)	(3)	
Studio Portrait Lighting	$4.50	(2)	(3)	
Laws Which Affect the Photographer	$3.00	(3)		
Fundamentals of Photography	$1.00	(1)		
Photography for the Amateur	$3.50	(1)		
Amateur Enlarging	$.50	(1)		
Photography, Theory and Practice	$10.00	(2)	(3)	

Camera Craft Book Service will supply a beautiful two color Christmas card with each book purchased. If desired books will be sent direct to the person for whom the gift is intended with the Christmas card containing the donor's name enclosed.

The Year's Photography

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1. Brings the basic instruction up to date.
2. A valuable chapter on advanced inking methods.
3. Part two of the book is devoted to the artistic applications of bromoil, an aspect of the work on which concrete instruction has been lacking.
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